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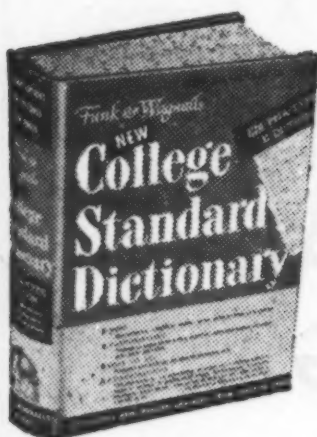
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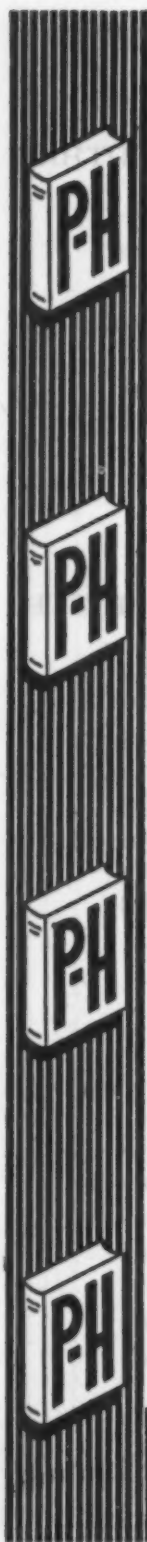
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MAY 1948

Number 8

The Quarter Books

JOHN T. FREDERICK¹

FROM a stool at the drug store's lunch counter, while I consumed my sandwich and milkshake, I watched the big rack where some hundreds of quarter books were displayed. A girl whom I guessed to be a typist from one of the offices in the building was the first customer. She knew what she wanted and bought it as briskly as she acquired gum and cigarettes—a copy of Rosamond Marshall's *Kitty*. The next customer, also a woman, wore a coat and hat and carried bundles. She selected a murder-mystery with some deliberation before she found a place at the lunch counter. A well-groomed, balding man with the look of an office manager bought a western, choosing it quickly, I thought by the author's name. I tarried until my dishes were swept away to the accompaniment of an admonitory, "Do you wish anything more?" and stood then for a while by the cigar counter. Finally, I was rewarded: a woman whom I knew for a secretary from the eighth floor bought a copy of *The Great Gatsby* as she started back to her office.

The quarter books are protean. Like the magazines with which they rub covers and compete, they offer all things to all men. They are also a portent and a force: a factor of as yet unascertained power and effect in the tangled equation of our living literature. To teachers they offer immediate challenge, rich promise sometimes ending in disappointment. To all who are in any way interested in the present and future of reading in America, the quarter books are deserving of very careful consideration.

True, the wide popular acceptance of inexpensive books in paper binding which dates from Robert de Graff's publication of the first "Pocket Books" in 1939 is not an unparalleled phenomenon in American publishing history. Frank Luther Mott tells the stories of two earlier epochs of great popularity for paperbacks in his recent book on American best-sellers, *Golden Multitudes*. The first of these antedated the recent vogue of the quarter book by an even century. It was heralded in the late 1830's by such publications as Waldie's *Select Library*, ostensibly a magazine—in format and

¹ Professor of English, University of Notre Dame.

periodicity—but devoted wholly to the publication serially of complete new books. In the early 1840's the idea was further developed by the "magazines" *Brother Jonathan* and the *New World*, largely with pirated works of popular British and European authors (in the absence of international copyright); and they soon began to issue complete books, one to each issue or as "extras" and supplements. The latter were sold by newsboys on the streets of New York, while the former went through the mails as "magazines." The established book publishers resorted to low-priced editions in regular bindings, in response to this competition, and finally to paper bindings. But by 1850 the trend changed—with prices stabilized at lower levels—and the paper-bound book ceased for a decade and more to be a prominent aspect of American publishing.

The second and more significant era of paper-backs began in the 1860's with Erastus Beadle's very successful experiments with dime novels. The dime novels were the not unworthy prototypes of today's mysteries and westerns.

Beadle's success immediately raised up a swarm of imitators. These published not only the books of American locale and authorship which Beadle had favored but engaged in a second wild campaign of literary piracy. The format was at first prevailingly that of the magazine-like quarto—the form of the dime novels. Distribution was through the wholesaling agencies and local outlets, which had by this time been developed for the circulation of magazines, and by the mails, which at first admitted the paper-backs at magazine rates. Again the "regular" publishers resisted the onslaught by lowering prices on cloth-bound books and then by establishing series or "libraries" of paper-backs of their own.

By the early 1880's regular book-size volumes—with plain and flimsy paper bindings—had replaced the quartos, except for the dime novels proper. Standard prices were ten and twenty cents, though some were higher and some even lower. In this best phase of this second period of cheap publishing, many books of high literary quality received very wide circulation.

By 1900 the paper-back business had dwindled in importance. Though the paper-backs never wholly disappeared from newsstands and bookstores, they held little prominence there between 1900 and 1940. Yet one achievement in the paper-back field during this period demands attention—the mail-order business established at Girard, Kansas, by E. Haldeman-Julius, that eccentric genius of the "Little Blue Books." Also the 1920's and 1930's saw admirable and idealistic experiments in the "Boni-Books" and the "Modern Age" books, but these were unsuccessful. The trouble was that circulation was sought through bookstores—and there were not enough bookstores. The vast distributional facilities of the modern magazine trade—greatly augmented since the 1880's, of course—and recent developments in manufacturing which make possible (in large quantities) low-cost production of books far superior physically to the old paper-backs are the twin bases of the success of the modern quarter books. Building on these foundations, De Graff's "Pocket Books" and their competitors have achieved in less than ten years a circulation which almost certainly exceeds in gross numbers, and probably in relation to the country's literate population, the total production of either of our earlier periods of cheap book production. The grand total of quarter books sold in the United States since 1939 I believe to

be close to one-half billion. The total sales reported to me by four major companies² amount to some three hundred million; and I am confident that the books published by the companies I have not been able to trace or which have not given me information on sales would add most if not all of another two hundred million.

To my mind the distribution of these sales is fully as important as their volume. There are less than one thousand bookstores in the country that do enough business to justify the calls of publishers' salesmen. There are less than four thousand establishments which stock cloth-bound books at all. But the quarter books have some eighty thousand outlets. Very many millions of Americans, in smaller cities, towns, and villages throughout the nation, are having opportunity to see books offered for sale, to buy books directly, for the first time in their lives. The comparative distribution of sales seems to me profoundly significant: of all regular trade books published in recent years, approximately 25 per cent have been sold in metropolitan New York; of the quarter books, the same area has bought only 8 per cent.

Among the millions of people in all parts of the country who have bought these half-a-billion quarter books, there have surely been very many who had never bought a book before. Of these, booksellers have told me that no small proportion develop into buyers of more expensive books, granted means and opportunity. On the other hand, the buyers of quarter books include members of all income brackets, and not a few quarter books are bought for their own libraries by persons who could readily afford more

expensive editions. In their present improved formats the quarter books will last a lifetime of such use as they will be likely to receive in a private library; and they take little shelf room.

The total of some five hundred million quarter books represents the combined sales of well over one thousand titles. Of these, fully nine-tenths have been fiction and more than three-fourths either mysteries or westerns. Undoubtedly mysteries would account for more total sales than the books of any other group, though they include none of the largest sellers, and only the stories of Ellery Queen and Erle Stanley Gardner (both published by Pocket Books) have passed the million mark. Two westerns are among the top sellers of all quarter books: *Nevada*, by Zane Grey (Bantam), and *Duel in the Sun*, by Niven Busch (Popular), of which twenty-three hundred thousand copies were sold in ten months. The proportion of westerns to mysteries seems to be increasing at present.

The next group, in number of titles and in total sales, is that of reprints of fiction other than mysteries and westerns. Here we find the quarter book with the largest total sale thus far—over 3,000,000 copies: *God's Little Acre*, by Erskine Caldwell (Penguin). Other fiction records are those of *Lost Horizon*, by James Hilton (Pocket Books), 1,300,000 copies; *The Razor's Edge*, by W. Somerset Maugham (Pocket Books), 900,000 copies; *Saratoga Trunk*, by Edna Ferber (Penguin), 340,000 copies; *Studs Lonigan*, by James T. Farrell (Penguin), of which 350,000 copies were sold in less than one month after publication; and *The Grapes of Wrath*, by John Steinbeck (Bantam) (number of copies sold not available).

A third group, small in number of titles but large in sales per title, is that of

² Dell Publishing Co., Penguin Books, Pocket Books, and Popular Library. The corporate name of Penguin Books has recently been changed to the New American Library of World Literature.

utilitarian and "self-help" books. Of these, Dale Carnegie's *How To Win Friends and Influence People* (Pocket Books) has exceeded sales of two million copies in the quarter edition, and the *Merriam-Webster Pocket Dictionary* (Pocket Books) has almost reached a million.

Humor has sold unevenly in the quarter books, though *See Here, Private Hargrove* (Pocket Books) reached sales of over 2,000,000, and Bennett Cerf's *Pocket Book of War Humor* (Pocket Books), 1,350,000. Collections of poems and short stories, on the other hand, have been rather consistently good sellers. The *Pocket Book of Verse* and the *Pocket Book of Short Stories* (both Pocket Books) lead this field with sales of 1,300,000 and 1,500,000, respectively.

There remains the group of general and literary nonfiction, perhaps of highest interest to the teacher and the serious reader, although relatively small in number of titles and in total sales. Here are such books of timely interest as *The Raft* (Dell), 200,000 copies; *Here Is Your War* (Pocket Books), 850,000; and *One World* (Pocket Books), 550,000 copies. Here also are the very few modern scholarly books of major importance published in this format; of these Ruth Benedict's *Patterns of Culture* has had sales of nearly 150,000 copies, and R. H. Tawney's *Religion and the Rise of Capitalism* has recently appeared (both Penguin books, in the "Pelican" series). Here, finally, are the relatively few classics published thus far in quarter books. Of these, *Five Tragedies of Shakespeare* (Pocket Books) attained sales of over a half-million copies. E. V. Rieu's new translation of the *Odyssey* (Penguin) had newsstand sales of over one hundred thousand in a few months after publication.

Most of the books of this latter class,

and some of those in all the others, have special significance for teachers. High school teachers have been quick to see the possibilities of the quarter books as supplementary reading, both as needed reinforcement to limited library resources and as a means of encouraging boys and girls to start their own bookshelves, their own libraries. College teachers, bedeviled by textbook shortages and facing the deep blue sea of mushrooming enrolments, have leaped with joy at the idea of usable books for a quarter.

Too often they have leaped in vain, and the hopes of the high school teachers have been disappointed: students have brought back the report, "Couldn't find it; went to six drug stores and none of 'em had it." To understand why this has happened so many times ("But I saw it there last week!"), we must realize that the magazine plan of distribution for books carries penalties as well as advantages. Just as unsold copies of the April issue of *Mademoiselle*, *American*, and the *Atlantic Monthly* disappear from the stands when the May numbers come in, so unsold quarter books are replaced periodically by new issues. The method makes long retention of any title unlikely unless it is selling so well and so steadily that it is included in each new shipment; and very few of the eighty thousand outlets of the quarter books have space for carrying stocks of older titles even if the dealers were interested in doing so.

Three of the major publishers of quarter books have recognized the problems of teachers and students that result from these circumstances and are taking steps to overcome them, each in a different way. Pocket Books sponsors the Teen-Age Book Club, conducted on the usual book-club plan with multiple choices, book dividends, and limited obligation to buy. Selections have been good. A typical

month's offering is as follows: *The Late George Apley*, by John P. Marquand; *Rats, Lice and History*, by Hans Zinsser; *North of '36*, by Emerson Hough; *Steele of the Royal Mounted*, by James Oliver Curwood; and *My Ten Years in a Quandary*, by Robert Benchley.

To high school teachers, Bantam Books offers selected titles in co-operation with *Scholastic* magazine, by direct order to *Scholastic*. Among the titles first so offered, in the fall of 1947, were *Babbitt*; *Green Mansions*; *Wind, Sand and Stars*; *Only Yesterday*; and *Twenty Grand*, a collection of modern short stories which was announced as the first in a new series to be issued for the joint program, and priced at twenty cents. To college teachers, Bantam Books sends semiannual lists of its publications in print, with an invitation to the teacher to indicate titles he may want to use as texts and approximate numbers. These are then reserved without obligation and may be ordered directly or through the usual bookstore channels. The list issued in November, 1947, includes Mark Twain's *Life on the Mississippi*, James Thurber's *My Life and Hard Times*, George R. Stewart's *Storm*, and Glenway Wescott's *The Grandmothers*.

Penguin Books is working especially in the direction of making available in its lists books which teachers want and can use. A noteworthy example is the recent publication of *Good Reading: A Guide to the World's Best Books*, edited by the Committee on College Reading of the National Council of Teachers of English, in the "Pelican" series at thirty-five cents. The proportion of mystery and western to other titles is much lower in the Penguin list than in the field as a whole. Among Penguin titles of special interest to teachers are Ellen Glasgow's *Vein of Iron*, Sherwood Anderson's

Winesburg, Ohio, and E. M. Forster's *Passage to India*. Penguin Books maintains special service and distribution facilities for orders direct from teachers and from institutions or institutional bookstores.

It is obvious that many, probably most, textbooks are beyond the scope of any conceivable expansion of the quarter-book business. It is equally clear that if the obstacles can be overcome, quarter books can serve great needs and find no negligible markets, both as "supplementary reading" under varying degrees of control and as required texts in certain fields. For the first, what is most desirable and seems as yet unattainable is for the student to have access to inclusive displays of all the quarter books his teachers would recommend, with a chance to exercise free choice. Perhaps the development of a specialized distributing agency for just that purpose is not too much to hope for. For extensive use of their products as required texts, the quarter-book people will have to do two things: they will have to keep adequate stocks of desired titles in print and make it easy for teachers and college bookstores to obtain them; and they will have to offer better and more authoritatively sponsored texts of the British, American, and European classics most in demand. The first of these steps some of them are already taking in effective degree.

Some of our established publishers are beginning to offer texts for classroom use in forms and at prices comparable to those of the quarter books: not, I think, primarily in response to quarter-book competition but in recognition of the great and genuine need which the quarter books are in some degree meeting. Noteworthy among these promising innovations are the Rinehart editions,

selling at fifty cents, and the Appleton-Century-Crofts series at thirty cents.

It is in the larger general field, however, in their relation to our writers, to book publishing in general, and to our reading as a whole that the possibilities of the quarter books are most exciting and their significance is probably most profound. It must be remembered that—in contrast to the bulk of the production in our earlier periods of wide sale of cheap books—the quarter books are nearly all under copyright, and the publishers pay royalties. For the most part the quarter-book publishers are not interested in new works at present.³ They prefer reprints because in choosing books of proved popular appeal, they can avoid the costly experimentation involved in bringing out necessarily large editions of untried books. When they do publish new books, these are usually of very broad interest and application—cookbooks, anthologies, and the like. There are, however, some extremely indicative recent developments. New mysteries and westerns are beginning to appear in some of the quarter series. Recently, John Steinbeck's *The Pearl* was first published in a quarter-book edition (by Bantam Books) at the same time as the appearance of a regular edition. There have been cases of titles prepared expressly for quarter-books series and brought out simultaneously or subsequently in more expensive editions.

Two current experiments in the field seem to me especially important and worthy of attention. The first of these is the system of selective distribution introduced late in 1946 by Pocket Books. Under this plan each group of new titles

is weighted—classified according to expected sale, with the aid of various tests—and printings and distributions are adjusted accordingly. Of a "No. 1" book (e.g., Rosamond Marshall's *Kitty*) the first printing may reach 700,000 copies, and these are given heavy distribution. As few as 150,000 copies may be printed of a "No. 3" book, and it receives proportionally limited distribution. This plan seems to suggest a flexibility which has hitherto been lacking in quarter-book practice—a flexibility which might make possible wider range in type of publications and eventually the inclusion of new titles in addition to reprints.

The other experiment which seems to me especially significant is that of Penguin Books, in pricing the volumes of its "Pelican" series at thirty-five cents instead of a quarter. My expectation is that this will prove entirely successful—that anyone who would buy Ruth Benedict's *Patterns of Culture* or E. V. Rieu's *Odyssey* in any case would not hesitate to pay thirty-five cents instead of twenty-five. If this proves to be true, new horizons of possibility will open.

In the meantime—while at these modest levels the quarter-book people are making experiments fraught with meaning for millions of readers—some of the "regular" publishers in the trade-book field seem to many of us to be in danger of pricing themselves clear out of their market. We know that inordinate increases in costs of printing, paper, and binder's cloth are inescapable facts, and we sincerely appreciate the efforts of those publishers who are steadfastly persisting in the attempt to turn out presentable books at prices not greatly above earlier levels. But as we contemplate the general picture presented by the prices of new books on bookstore

³ It may be noted in this connection that some of the quarter-book concerns are owned or controlled by "regular" publishing houses. See the article by A. C. Spector in this magazine for March, 1945.

tables today, we cannot help wondering a little about a certain Hollywood infection of which we seem to see symptoms here and there in the publishing world: in acreages of paneling, chromium, glass; in frantic and extravagant advertising campaigns, not infrequently ineffective; in excessive expenditures at executive levels, in the forms of too many too-high salaries and the costliness of too frequent turnover; in multiplication of cocktail parties, receptions, luncheons, book fairs, scouting trips. We know that all these things cost money and that the bills for them are paid in the end by just one person: the one that buys the books. We also know, a great many of us, that novels at three or four or five dollars and biographies and kindred books at six, eight, ten, or more are commodities that we can no longer afford.

It is supremely immaterial whether Mr. and Mrs. War-Profits (or Postwar-Profits) pay eight or eighty dollars per running foot for the wall furniture of their new library. But it matters very

much whether the really responsible readers of America—the few scores of thousands whose suffrages have first welcomed and ultimately established every genuinely significant writer of our time—can afford to buy new books. It matters even more whether those readers in whose number are included the writers of tomorrow—the millions of college students, the no less significant millions who would like to be college students—"the hungry boys and girls," in Willa Cather's phrase, "who are the future": it matters whether these can keep contact with living literature. Certainly among those who want books in America today, those who are least able to afford them are of not far from first importance.

For these, and for all of us, the quarter books have done and are doing a tremendously valuable service. There is good reason to believe that their contribution will be increasingly broad and valuable. Circumstances might soon give them significance beyond anything we have yet dreamed.

The Financial Motif in the Barchester Novels

THEODORE A. SHERMAN¹

IN ONE of the early chapters of *Dr. Thorne*, Anthony Trollope expressed a belief that England was still not too commercial. To bolster this belief, he pointed to all its old institutions, especially to the old English country squire. Yet many have held a contrary belief; and the more one considers Trollope's best received works—the Barchester novels—the more it appears that Trollope's own picture of

his times indicates an amazing prepossession with financial concerns.

If he had been writing of industrialists, this would have been expected. But he was writing of the two classes in which thoughts of money should have been least prominent—the clergy and the old, landed aristocracy. Yet through all the series the crackle of bank notes is a constant undertone. There is a little holiness, a little landscape, a little hunting, a fair

¹ University of Idaho.

amount of family affection; but whatever other interests there are, if one would extract the financial motif from these books, the entire structure of every book would collapse.

I do not believe that Trollope knew this. It may be true that he conceived the clergy and country gentry as quite ordinary people, in whose lives money naturally played a real part. If anyone had suggested to him, however, that there was no such thing as a book about these folk except books showing them primarily in connection with financial problems and ambitions, he would probably have accused the speaker of having a distorted opinion.

No, the presence of the financial motif is more subtle than deliberate. It is the insidious appeal of having large inheritances, fat livings, wealthy heiresses always in the background, so that the reader can get a vicarious satisfaction out of their disposal.

The financial motif does not long delay its appearance when, with *The Warden*, the series is opened, for in this book the whole action is brought about by the question of whether the Reverend Septimus Harding is legally and morally entitled to draw eight hundred pounds a year for performing almost nonexistent duties. It is the attempts of his friends to save this sinecure for him that comprise most of the book. Harding, of course, is no money-grubber, though he is human enough that he will miss the modest indulgences that his sinecure has permitted. The really noteworthy way in which the money motif dominates this book is that underlying this single situation is a whole host of abuses—a widespread condition of getting something for nothing by churchmen and their reluctance to give up such a condition.

In *Barchester Towers* the financial

motif takes two directions—the attempts to get clerical positions that pay well and the attempts to marry money. The first clerical plum is the bishopric; but, to do one aspirant justice, power more than money seems to be the main desire of Archdeacon Grantley. When the bishopric has been filled, after a brief treatment of one or two minor points of church doctrine, our interest settles upon the appointment of someone as warden—a money matter again—with the reader trying to balance the claims of Harding and Quiverfull. This point is hardly disposed of before the position of Dean becomes open, and the reader is on pins and needles wondering where the thousands of pounds attached to that position are to go. The great worry, of course, is that Slope will get them; but the matter is satisfactorily settled by the appointment of Arabin, who is indifferent to money. We are still wondering, at this stage, how poor Mr. Harding is to be made comfortable (what with an extremely wealthy son-in-law and a daughter with a nice income), but he is conveniently given Arabin's former living.

Meanwhile, the game of marrying for money has also been in progress. Eleanor Bold, Mr. Harding's widowed daughter, is in comfortable circumstances; and Slope, Bertie Stanhope, and Arabin are all candidates for her hand. The first two, though they find her personally attractive, are primarily interested in her money—Slope of his own volition and Bertie at the insistence of his family. (Actually the whole Stanhope family is keenly concerned about money matters, for the wealthy prebendary is unable to live within his income.) Through chapter after chapter Trollope tantalizes us with the question of who shall enjoy Mrs. Bold's money. In the end, love conquers all and Eleanor marries Arabin, but not

before the reader has been made thoroughly aware of the avidity with which the English clerical world looks upon a widow with an income.

In *Dr. Thorne*, the third of the series, the financial motif rises in a great crescendo. (Trollope said of this book that he was never surprised at its success.) The story is based on two situations, closely interwoven—the fact that someone must soon inherit the immense fortune of Sir Roger Scatcherd, newly created baronet, and the financial predicament of Squire Gresham, deeply in debt to Sir Roger.

As regards the Scatcherd fortune: Trollope teases us with a fear that it will go to a dissipated son, Louis Phillippe—as it will unless he drinks himself to death before reaching the age of twenty-five. Next in line, though no one realizes it, is sweet, virtuous Mary Thorne, to whom the reader wants to see the fortune awarded.

A complication is the desire of Louis Phillippe to marry Mary, who would thus secure the fortune by taking Louis as a husband for only the very brief time that he has yet to live. Hence two undesirable alternatives worry the reader: that Mary will marry Louis to obtain a fortune that she could have had anyway or that Mary will lose the fortune because she will refuse to marry Louis and he will live to the age of twenty-five, in which case the fortune will never be hers.

As regards the financial problems of Squire Gresham: To save the Gresham estate the squire's son and heir, Frank Gresham, is expected to marry money, as are also his two sisters. Frank is under pressure to propose to Miss Dunstable, wealthy heiress of a salve manufacturer; but he is really in love with Mary Thorne, mentioned above. The irony of the situation is that only Mary's lack of

money prevents her and Frank from marrying, yet Mary is a potential heiress.

Frank does not of course marry Miss Dunstable, nor does Mary marry Louis Phillippe. Trollope's heroes and heroines never marry for money. All ends well, for Louis obligingly dies before he turns twenty-five, so that Mary inherits the fortune and she and Frank can be married. It is particularly amusing to note the speed with which the Greshams are reconciled to Mary's being an illegitimate child whose mother was of the laboring class, once she is wealthy.

The matter of the Gresham sisters, also expected to marry money, should not be overlooked. One sister marries a fairly wealthy clergyman. The other becomes engaged to an obnoxious Londoner who has only his wealth to commend him. He jilts her. She then gets another chance, this time at a prosperous lawyer. Surprisingly, she turns him down; but she does so at the advice of a haughty cousin who then marries him for money herself.

To see how money dominates this book, we notice first that a financial problem is the basis of it all. Then, looking at the five attempted or projected marriages of importance that reach our attention, we see that money is a strong factor in every instance but one. Three times, money is the only reason that the marriage is considered. Once, lack of money is the only reason that a marriage is objected to. In this story, more than in either of the two preceding, the problems are all money problems. Give the characters all the income one might expect them to have, and the story would collapse.

The fourth of the series is *Framley Parsonage*, which brings us back among the clergy. This time we again have two ele-

ments—the financial problems of young clergymen and the attempts of mothers to arrange the marriages of their children. Except at the very beginning, the difficulties of the young clergyman, Mark Robart, are largely financial. He had indorsed a note in the amount of four hundred pounds for one Nathaniel Sowerby, an aristocratic but impecunious landowner. During the course of the book, this liability increases to nine hundred pounds. (Trollope tells us in his autobiography that he had suffered a similar experience himself.) Young Robart's worries growing out of his liability make up a large percentage of the story, consisting of his fear of telling his wife, his fear of telling his patroness, and his fear of public opinion as well as of his efforts to meet the debt. Not until two bailiffs are actually taking inventory does help arrive.

Though they are not so conspicuous as in *Dr. Thorne*, marriages for money are also an element in this book. Money is not the sole consideration when Lady Lufton objects to her son marrying Lucy Robart, nor is it her only motive in trying to promote a match between him and Griselda Grantley, the latter being a desirable match for other reasons beside financial. Moreover, it is not financial reasons that cause her plans to fail and that cause her son Ludovic to marry Lucy rather than Griselda Grantley. Ludovic falls in love with Lucy merely because the older generation did not want him to do so. Trollope had a rigid formula in regard to the effect of scheming by parents to marry off their children. In the whole six books not a single marriage that parents try to arrange is solemnized and every marriage that they oppose eventually takes place, except that Eleanor Bold does not, in *Bar-*

chester Towers, marry the obnoxious Slope.

Yet in spite of all conceded above, the idea of marrying for money is an important element in *Framley Parsonage*. For example, Sowerby's attempts to recoup his fortunes consist mainly of his wooing Miss Dunstable, the salve heiress. Sowerby's suit was unsuccessful; the effect of it on the outcome was entirely nil. It is an instance of Trollope's habit of introducing a complication, following it up with an assiduity that convinces us that it will have an effect on the final outcome, and then letting it fizzle out with no consequences.

There was no reason whatsoever that Trollope should not have left Miss Dunstable's spinstership unmenaced by Sowerby. That Trollope did drag in this fruitless courtship is quite significant for my purpose in this paper, for it drives home the point that, having left a fortune unplucked in one book, Trollope was unable to forget the matter and dragged it into the next book to charm the reader merely by its proximity. But proximity was not enough. Trollope had to give that fortune to someone. So he scoured the ranks of his bachelors and widowers and realized that there was only one man available—Dr. Thorne. To our great surprise and his, the good doctor is made to marry Miss Dunstable, the richest woman in England.

The only reason for this marriage is the fact that Trollope apparently could no longer endure the thought of that fortune being unshared. Dr. Thorne had only met Miss Dunstable in the closing part of the preceding book, and the reader had only seen the pair once together in *Framley parsonage*. The means by which the union is brought about are far fetched, and the whole episode is unconvincing. But the author's readers proba-

bly enjoyed the idea of a popular character getting such a rich reward. In consideration of this, I feel that in its attitude toward marriage as well as in its major theme of borrowed money *Framley Parsonage* shows the strong influence of the financial motif.

The Small House at Allington brings us once more to the home of a country squire rather than to a parsonage. This time the squire is not worried, however, about money. The financial problem is the extent to which the squire will assist his two nieces, who with their mother live near at hand on his property. This problem is not long unanswered in respect to Bell, the elder, if she will marry her cousin Bernard, the squire's heir. Bernard is willing—is mildly fond of his cousin but is mainly doing the easy, indicated thing—marrying for money. Bell turns down the match, however, and at the end of the book marries another man, a young doctor.

This does not seem to make the financial motif of much importance; yet, actually, one of the main problems of the book grows out of Bell's refusal to marry for money. Her refusal nearly causes a complete break between the squire and the occupants of "the Small House." And this is entirely the result of two persons' concern about money—the squire's desire to make sure where his property is eventually going and Bernard's desire to reap the rewards of pleasing the squire. The ultimate results are also financial. The near-break with the squire is patched up by his settling three thousand pounds on each of his nieces. Trollope loved to establish the prosperity of attractive and proper young girls in his books.

Most of the interest in this novel, however, centers in Lily rather than in Bell. And money is the beginning of all Lily's

troubles. She becomes engaged to Crosby, a "swell," as she calls him. He jilts her when he realizes that marriage to her will not bring him any of the squire's money. Nothing more, except a spell of illness, happens to Lily; but we must charge the financial motif with taking away her lover and condemning her to a love-blighted life.

Crosby becomes engaged to one of the noble family of De Courcy—in some measure tuft-hunting but also because he expects entrance to richer circles and more lucrative government posts. He soon repents this engagement, in part because he misses Lily but mostly because his income is restricted. The De Courcy lawyer, who has been allowed to marry into the family because he has money, makes all the restrictive arrangements. The problem of financing the marriage and the new household occupy chapter after chapter. Crosby's marriage fails partly because he and his wife feel no overpowering passion for each other, but it is dealt the real *quietus* by financial considerations. Mrs. Crosby goes to live in Germany, and Crosby pays and pays and pays.

Since we get a glimpse at the noble family of De Courcy, it is worthy of mention that the financial motif dominates that family also. The only times when we really see the old earl are occasions when he is cursing his wife because expenses are too high. Another enlightening glimpse shows the earl's estranged son and heir threatening a lawsuit if the father does not pay stipulated sums according to an earlier agreement. And every child in the family who has married has done so for financial reasons.

This discussion has not yet mentioned Johnnie Eames, who has loved Lily faithfully through two books. Eames is successful in everything except winning

Lily. He fits into our theme of the financial motif because the reader gets constant pleasure from Johnnie's financial rise—a typical success story, the success consisting of little except acquiring years, experience, and an increase of income.

All in all, the financial motif dominates *The Small House at Allington*. Remove it, and there would be no story. The only other element is the disappointment of Lucy in her love for Crosby and of Johnnie in his love for Lucy; but except for Crosby's love of money, he and Lucy would have been married near the beginning of the book, and this aspect of the story would be over before it was started.

Finally, we come to *The Last Chronicle of Barset*. The main element here is the mysterious check which the Reverend Mr. Crawley has indorsed and for the possession of which he cannot account. The original cause, of course, is this worthy clergyman's lack of money. His lack of money, moreover, prevents his employing an attorney. Our distress is aggravated constantly by the fact that his friends do have money if only he would allow them to aid him. Closely allied to the problem of his guilt or innocence is the love affair between Major Henry Grantley and Crawley's daughter Grace. The financial motif is a factor here because Archdeacon Grantley threatens to withdraw his financial support if the major does not give up Grace. Though Grace refuses to accept the sacrifice, the major shows his nobility by his willingness to give up this financial support.

As the action develops, we see Crawley's relative, Toogood, the London lawyer, helping Crawley in spite of his partner's feeble protests that, being absent from the business, he brings in no money. We see Johnnie Eames, suddenly a dis-

tant relative of Crawley, making the noble gesture of going to Italy in Crawley's behalf—a gesture that he can make because he has inherited the money of an earl. The whole appearance of Johnnie is tied in with an episode involving a money-lender; Johnnie's old enemy Crosby puts in an appearance also, pathetic because, though his wife has died, his money is still tied up. It is by such lesser details that the money motif is kept before us in this novel, except of course for the major problems of the check, the Crawley poverty, and the question of Major Grantley's action when confronted with the necessity of choosing between love and money. Everything is satisfactory, financially and otherwise, at the end; for Crawley is cleared and his poverty ended, and Major Grantley is able to marry Grace Crawley yet still retain the full income with which Archdeacon Grantley had subsidized him.

All in all, I believe that the financial motif is the biggest part of the Barchester novels. When one ends the series, every sympathetic character of any importance is enjoying a plenitude of financial blessings, and no important unsympathetic character still living has escaped financial setbacks. When love and marriage are involved, the motive for each bad character is financial; the impediment to each marriage that the reader wishes to see solemnized is at least partially financial, and the reward of each praiseworthy marriage may be counted to some extent in pounds and shillings. Even more important, the reader has been forced to have financial considerations in his mind almost without respite all through the entire series.

To all the critics whom I have read, Trollope has meant the chanting of litany sounding through Gothic arches in dim cathedrals; the joint of mutton on the

dinner-table; the stately elms and pleasant lawns and rustic bridges of rural England. All these elements are there, and I enjoy them. But to me he represents another and an extremely charac-

teristic side of Victorian England—the scratching of pens figuring pounds, shillings, and pence earned or anticipated in the two great Victorian adventures of commerce and of matrimony.

Testing Poetic Appreciation¹

A. M. BUCHAN²

ONE of the most invidious tasks of the teacher of English is the necessity for grading students on their understanding of poetry. Even to attempt to do so seems, in the eyes of the lover of poetry, an outrage on the finer sensibilities. How is it possible to delve into the mind and place a value, especially a numerical one, on the assortment of feelings and ideas which together form the undefined attitude that is called "appreciation"? So long as philosophers and critics alike are unable to define poetry or to reach an agreement about its effect on the human mind, there can be no satisfactory method of judging how well anyone appreciates a poem or how his sensitiveness in this direction compares with that of his fellows.

While this objection is just and pertinent, it does not face the teacher's problem, which is neither philosophical nor critical but plain matter of duty. Wisely or not, we still place students in categories of good, better, and best, and we do it in the literature class as well as in mathematics and in history. We are not content to have a student furnish the authorship, date, and literary locale of "Paradise Lost" or "Thanatopsis" or

"John Brown's Body"; we also expect him to display a sign or two of having "felt" the poem and of being able, within limits, to say why. On this, too, as on the amount of his information, we give him a grade.

The common method of testing takes the form of themes. These may be assigned under various formulas, common ones being phrased, "What is your personal attitude toward . . . ?" or "Write an appreciative comment upon" Such comment is almost always of a kind—a roundup from footnotes in the text or from volumes in the library of stock phrases, such as those about the "loftiness of thought and melody of verse" in Milton or the "fecund fancy and melodious rhythm" of Spenser. Far worse, however, than the triteness of the comment is the teacher's task of grading it. As far as I can discover, no teacher of literature has ever explained, to the satisfaction of a colleague, the standards by which he grades these exercises. Perhaps he looks for fragments of information—a date, a name, a comparison, a résumé of a "thought" in the poem—and, relying on a sixth sense, which is not totally unreliable in the experienced teacher, he guesses at a number and pencils it in the margin. An accounting of the number is seldom asked for unless a puzzled student complains about his grade.

¹ The method outlined here has been used successfully in elementary and advanced courses in literature at Washington University. It applies equally to sophomores and to graduate students.

² Washington University, St. Louis, Mo.

To be perfectly frank about the matter, we English teachers ought to be quite unhappy. Though we know our decisions are arbitrary, we justify them by our experience in making them. And what if we have been misled a good part of the time and are merely perpetuating our own obstinacy! We suspect that the final verdict is affected by a considerable variety of factors, of which the student's power of appreciation is only one. We are testing also his rote memory, his skill in the use of words, whatever knack he has of concealing borrowed phrases, and his ability to flatter us by repeating our own *bons mots*. If it came to a downright decision as to whether a theme on a literary topic deserved an A or a B, only a very positive teacher would defend one grade to the exclusion of the other.

Perhaps the method proposed here is simply a device for setting the teacher of literature at peace with his own conscience, and certainly it is neither new nor startling. It does, however, rest on a few assumptions, to none of which, I believe, the average teacher would raise much objection. For it is largely an extension to the written examination in literature of time-tested procedures in other subjects, especially in the classics. It presupposes that appreciation cannot be tested by any direct method, but that indirect means may be found of judging whether it is there or not. The few assumptions on which it rests may be stated either as propositions or as questions.

1. An interest in poetry is presumptive evidence of ability to appreciate it. With interest of any sort go a hankering for details and a memory for them. May one judge the ability to appreciate poetry, then, by the memory for details in poems?

2. In stating a literary judgment, a critic provides both a large general impression (supposedly sincere) and enough quotation or specific reference to back up the impression. To say, for instance, that Keats's imagery is lush means

little without samples of the images and analysis of them. Can the large general impression, a difficult item to express and recognize, be inferred from the specific references that are far more easily checked?

3. Poetry, a highly concentrated form of expression, demands a slower and more rigid scrutiny than do other forms of writing because the individual word or image is of great importance. Is the appreciative reader of poetry, therefore, who observes words and images more attentively than another reader, better able to refer to them when called upon?

All three assumptions, it will be noticed, link a knowledge of the details of poetry with a capacity in the student. The first, based on the psychology of interest, seeks to establish the existence of a native liking for poetry. By means of the second, the emotional effect of poetry, which is vague and hard to analyze, is judged by the ability to give examples of this effect. Such a procedure is in line with sound critical practice. The third assumption implies that the trained reader will approach poetry not for surface ideas only but also for the "deeper meanings" resident in its words and images. In every case, the student's capacity—interest, emotional reaction, or comprehension of underlying meaning—is tested by his knowledge of details.

Obviously the kind of details selected will measure the success of such a plan. Some of us who suffered from the annotated texts of the Latin and Greek classics will rebel at the thought of using any sort of detail as a test of appreciation, for we were unable as students, and are still unable, to see the connection between an appreciation of Terence, for instance, and the occurrence of proceleusmatics in his lines. Whatever questions are asked about a poem must probe as close to the problem of appreciation as is possible. And, in framing his questions, the teacher will be compelled frequently, and perhaps always, to adjust them to

the needs of a particular class and a particular occasion.

So as to clarify the process, a few examples are given of questions that have proved successful, to the extent that grading, based upon answers to them, has corresponded directly to grading of the same groups on the totally different basis of themes.

TOPIC OF EXAMINATION: Wordsworth's Poetry
TEXT: *The Poetical Works of William Wordsworth* (Oxford) (assigned poems, all previously mentioned in class lectures)

QUESTIONS:

1. Q. What did the girl in "We Are Seven" not understand?
A. That her brother and sister were dead
2. Q. What was the affliction of Margaret?
A. That her son had been away for seven years and she had not heard from him
3. Q. What errand was Johnny ("The Idiot Boy") sent upon?
A. To fetch a doctor for Susan Gale, his mother's neighbor, who was ill
4. Q. What symbol is used of the bond between Michael and his son, Luke?
A. The sheepfold which they were building together
5. Q. ("She Was a Phantom of Delight") What was Wordsworth's ideal of womanhood?
A. "A Creature not too bright or good For human nature's daily food"
6. Q. What did the song of the thrush bring to Susan's mind?
A. The cottage and country from which she came
7. Q. ("Ruth") Why were the young man's emotions unstable?
A. Because he grew up in a tropical climate of fierce storms and voluptuous beauty
8. Q. ("Tintern Abbey") What name is given to the religious belief expressed in the poem?
A. Pantheism
9. Q. ("The world is too much with us") "I'd rather be a pagan..."—rather than what?
A. Be blind to nature around
10. Q. How old was the "Highland Girl"?
A. Fourteen
11. Q. In the incident of Simon Lee, what made the poet sad?
A. That Simon was so grateful for a little favor
12. Q. ("Ode to Duty") In the line "Thou dost preserve the stars from wrong," what is Wordsworth implying?
A. That duty is a law of nature, like the laws controlling the stars
13. Q. What is the Happy Warrior's chief quality?
A. He is faithful to small tasks and so made capable of facing great issues
14. Q. ("Elegiac Stanzas") In the line, "The consecration, and the Poet's dream," what does "consecration" mean?
A. The extra, or sacramental, value that poetry gives an object
15. Q. (Immortality ode) What does Wordsworth miss, since his childhood?
A. The child's sense of the "glory of the earth"
16. Q. Whom, in this poem, does he address as "Thou best Philosopher"?
A. The child
17. Q. ("The Prelude") In the lines, "I heard among the solitary hills, Low Breathings coming after me," to what did Wordsworth refer?
A. The "huge and mighty forms," the "unknown modes of being" that he supposed to exist in Nature
18. Q. Wordsworth had fun as a young man. Mention several forms of it
A. Horseback riding, skating, rowing, dancing, etc.
19. Q. Whose was "The marble index of a mind for ever voyaging through strange seas of thought..."?
A. Newton's
20. Q. Give the composition dates of "The Prelude"
A. 1799-1805
21. Q. About whom did Wordsworth write "Thy friends are exultations, agonies..."?
A. Toussaint L'Ouverture
22. Q. ("Earth has not anything...") What was it about the city that appealed to the poet?
A. Its quietness and beauty in the early morning
23. Q. To what birds, and in what places, did Wordsworth compare the song of the Solitary Reaper?
A. A nightingale in Arabia: a cuckoo in the Hebrides

24. Q. ("Peter Bell") As Peter was riding away on the ass, whom did he remember?
 A. A Highland girl of sixteen who had followed him and who died before her baby was born
25. Q. ("Milton! Thou should'st be living . . .") Why did the poet wish Milton alive?
 A. To stimulate England to heroism and unselfishness

TOPIC: "The Ancient Mariner"

QUESTIONS:

1. Q. What objects did the Mariner notice as his ship left harbor?
 A. The kirk, the hill, the lighthouse
2. Q. In what direction did the ship sail when it set out?
 A. South
3. Q. What instrument was being played at the wedding?
 A. A bassoon
4. Q. What was the color of the polar ice?
 A. Emerald green
5. Q. In what direction did the ship sail after the albatross was killed?
 A. North
6. Q. After the ship was becalmed, what did the Mariner notice first?
 A. The death-fires on the sea
7. Q. What punishment did the crew impose on the Mariner?
 A. They hung the body of the albatross round his neck
8. Q. How did the Mariner succeed in crying out, when the other ship appeared?
 A. He bit his arm and sucked the blood
9. Q. What was strange about the other ship?
 A. 1. It moved without wind or tide
 2. Its timbers gaped open
 3. Its sails looked like spiders' webs
10. Q. What was the color of Life-in-Death's hair?
 A. Yellow as gold
11. Q. What was unusual about the appearance of the moon?
 A. It had a star inside its lower tip
12. Q. What was the color of the ship's shadow in the moonlight?
 A. Crimson
13. Q. What caused the Mariner to lose the burden of the albatross' body?
 A. He blessed the water snakes
14. Q. When the ship began to move, what was strange about it?
 A. It moved without wind or tide
15. Q. Who was the Mariner's relative on the ship?
 A. A nephew
16. Q. To what is the song of the spirits compared?
 A. 1. A lark's song
 2. A chorus of birds
 3. A symphony
 4. A flute solo
 5. The song of an angel
17. Q. What was propelling the ship?
 A. A spirit under the surface of the water
18. Q. What was the Mariner's feeling as the ship set out for home?
 A. He felt that he was being pursued by a "frightful fiend"
19. Q. What brought the pilot out from the land?
 A. The light of lanterns, waved by the spirits on the dead bodies of the crew
20. Q. When the ship sank, what happened to the Mariner?
 A. His body floated on the water

Classroom procedure is simple. The questions are read aloud, one after another, and the students, given about thirty seconds for each, write the answers immediately. In this way, queries about the sense of a question may be handled on the spot. After the list is completed, the papers are shuffled through the class so that no student grades his own, the correct answers are given, and alternatives are discussed and rated. After the first session with this kind of test, members of a class develop a judgment of their own about the grading and may always check with the instructor. When the papers are returned to their owners, anyone who objects to the grade given a question is at liberty to make his appeal, with the result that later argument never arises. Once the preliminary grading has been done by the class, the teacher's job of checking is at a minimum, and only a rapid survey of the papers is needed for a final verdict.

Among teachers of English the reaction to these questions will be varied.

"High school stuff!" a few will exclaim, not realizing that the questions seem easy because answers are given. "Too detailed!" others will say, objecting, with an English teacher's leaning away from precision, to any question that can be answered by a word, a name, or a date. To these one can only insist upon the worthlessness, for college purposes, of a literary judgment unsupported by detail. There are more serious objections, however. Of the twenty-five questions about the poetry of Wordsworth, at least twenty are directly related to the "thought" of the poetry rather than to technical details of vocabulary, imagery, or prosody, and they seem to load the dice heavily in favor of the "thoughtful" as distinguished from the "sympathetic" student; at the same time, scores of questions, as important as the ones asked, have not been put. An objection of this kind applies, of course, to every examination, which is a process of sampling rather than of completely testing abilities. The difficulty, if it appears serious enough, may easily be overcome if the teacher selects, as he ought to, those details that seem to him most representative of Wordsworth's quality. In the same way, an experienced teacher will notice that the questions about "The Ancient Mariner" were intended to test sensitiveness to the strangeness of the incidents and the sensory nature of the pictures rather than to bring out other, and perhaps equally important, details of narrative structure or ethical aim. Here again the burden of adaptation lies on the individual instructor.

The phrasing of answers requires a certain latitude. It is possible, for instance, to reply to question 13 of the Wordsworth group with the simple word "happiness," but a student who gives a variant of the answer suggested deserves more credit because of the very bulk of the idea in the Happy Warrior poem. On the other hand, for the good of students who suppose that the study of literature is an inexact and unscientific recreation, it is better, on the whole, to insist upon precision in dates, names, and even spelling.

The merits of this system of grading may be briefly outlined:

1. It provides an approach to a numerical valuation of a student's ability to appreciate. The number of points assigned to each correct answer will vary with the teacher's notion of its importance, and inequities of this sort may be ironed out by increasing the number of questions.

2. Answers are quickly checked. In judging a theme, one must plow through a morass of undistinguished writing in order to find the facts and comments upon which judgment is based. Here are only the facts and comments.

3. Once this system of testing is established, the reading of poetry becomes much more careful a task for students. They develop a habit of checking meanings in the dictionary and of attending to footnotes, since, after all, the meaning of a word or the detail of a note may be the substance of a question.

4. While, for the experienced teacher, no greater accuracy in grading is claimed for this system than for the more familiar type of essay examination, a wider range of material can be covered in shorter time.

5. Rightly or wrongly, the conscience of the instructor who frames his questions honestly and competently in this manner is more at ease than in trying to place an exact value on the incommensurable material of a theme.

What "War of the Theatres"?

W. L. HALSTEAD¹

Two fairly recent studies, Ralph W. Berringer's "Jonson's *Cynthia's Revels* and the War of the Theatres"² and Ernest William Talbert's "The Purpose and Technique of Jonson's *Poetaster*,"³ tend to rescue certain of Jonson's plays—and, indirectly, certain of Dekker's and Marston's plays—from an academically created morass of personal bickering among the playwrights and to restore the plays, usually considered organized dialogue affording personal cuts and thrusts in a literary duel, back into proper perspective as plays with more conventional themes and dramatic appeals to the Elizabethan audience.

The articles afford a wedge to reopen the problem of the so-called "stage-

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² *Philological Quarterly*, XXII, No. 1 (January, 1943), 1-22. Berringer, enlarging on authorities cited in n. 1, p. 1 of his article, argues against identifying Hedon as Marston or Daniel and attempts "to show that Jonson intended no individual poet in this type figure of the foppish courtier, and that there is nothing in the play which would have led a contemporary audience to suspect such an intention." He (in the concluding paragraph, p. 22) states: "All the evidence, in short, indicates that the celebrated quarrel was far more circumscribed than we have been in the habit of considering it."

³ *Studies in Philology*, XLII, No. 2 (April, 1945), 225-52. Talbert concludes, p. 251: "A well-erected confidence, therefore, and not simply Jonson's supposed conceit and arrogance might well have made him satisfied with *Poetaster*. The material he has turned into a drama is not a story, not a plot in the conventional sense of the word, but a series of related ideas that go to make up an *ars poetica*. . . . When it is read as a defense of poetry, it clearly reveals, in both the serious and comic materials, the careful and original *inventio* that Jonson exercised in developing his own particular humanistic variations upon Renaissance thought and portraiture."

quarrel." Modern scholars are ready enough to question Fleay, who started wholesale identification of living persons with play characters, but the detailed studies of Penniman⁴ and Small,⁵ expanded by more detailed studies of lesser scope, have high-lighted a picture of rival playwrights walking the streets with hands on daggers while a mixture of lords, apprentices, ladies, courtesans, and peddlers howled in glee in the theaters for a period of months at impersonated poets distorting and parodying each other's lines. Never before or since has the world witnessed such critical acumen and knowledge of literary circles on the part of general theater-goers or such delight in anticipation of throat-slitting among embittered but, in so far as we know, generally unknown playwrights. All this is the more surprising when we reflect that the ordinary dramatists at the turn of the century seem to have been about as well known and notorious as modern ghost-writers.

The neophyte first coming to the "quarrel" with little knowledge of the related scholarship, "Till checked, taught what to see and not to see," is apt to think that the plays are dull, with some rollicking humor, and that such jibes as are apparent are in the best style of familiar liberties taken by fellow-artists who know and understand each other.

⁴ Josiah H. Penniman, *The War of the Theatres* ("University of Pennsylvania Series in Philology, Literature and Archaeology," IV, No. 3 [1897]).

⁵ R. A. Small, *The Stage-Quarrel between Ben Jonson and So-called Poetasters* (Breslau, 1899).

Students uninitiated in the scholarship of the "quarrel" are likely to see the plays as fairly typical Elizabethan dramas not as dramatizations of a private quarrel.

That the plays could not have depended too much on the "quarrel" for audience appeal and that there must have been considerable confusion as to personages even by those who were supposed to know is shown by Dekker's Preface to the published text of *Satiromastix* in which he denies that any dramatist other than Jonson was satirized.⁶

The sudden climactical intrusion of the good-natured Dekker (*Satiromastix*) into a supposed literary feud between two irascibles like Marston and Jonson should make the whole affair suspect as a serious and genuine quarrel. Dekker had been collaborating with Jonson on two plays, *The Lamentable Tragedie of Page of Plemoth* and *Robert the Second King of Scottes Tragedie*, late in 1599⁷ and worked again with him in March of 1604 on the pageant for the royal family.⁸ As everyone knows, Jonson and Marston worked together, with Chapman, on *Eastward Ho* during the latter part of 1604 or very early in 1605.⁹ Jonson's denunciations of both Dekker and Marston came years later in petulant reminiscences when Drummond described him as

a contemner and Scornor of others, given rather to losse a friend, than a Jest, jealous of every

⁶ A fact pointed out by M. L. Hunt, *Thomas Dekker* (New York: Columbia University Press, 1911), p. 74. The most available version of the Preface is in Pearson's reprint, *The Dramatic Works of Thomas Dekker*, I, 182.

⁷ W. W. Greg (ed.), *Henslowe's Diary*, I, 110, 111.

⁸ Hunt, *op. cit.*, pp. 87-88.

⁹ C. F. Tucker Brooke and N. B. Paradise, *English Drama 1580-1642* (Boston: D. C. Heath, 1933), p. 398.

word and action of those about him (especiallie after drink) which is one of the Elements in which he liveth) a dissembler of ill parts which raigne in him, a bragger of some good that he wanteth, thinketh nothing well bot what either he himself, or some of his friends and Country-men hath said or done.¹⁰

At the time of the *Conversations* scarcely one literary figure escaped the bitterness of Jonson's tongue, and not enough allowance has been made for the Jonson of 1600 as contrasted with the Jonson who denounced everybody to Drummond.¹¹

In none of the plays involved is there enough bitterness to warrant the conclusion that the playwrights were literally or figuratively at each other's throats. M. L. Hunt points out: "Contrary to the usual opinion, Dekker treats Jonson with great moderation, not only praising his poetry but granting that his satire had sometimes drawn blood with justice."¹² In spite of this sound impression, Hunt accepted the quarrel as genuine, possibly being misled, as others may have been, by the fact that Jonson and Marston were a bit heavier-handed in their satire than Dekker, but neither Jonson nor Marston had the delicacy of Dekker's touch. Ralph W. Berringer very nearly put the whole affair into proper focus: "I believe that these two plays [*Poetaster* and *Satiromastix*], with *What you will* probably acting as a catalyst, comprised the whole of what may be called the 'War of the Theatres.'"¹³ He probably over-

¹⁰ C. H. Herford and Percy Simpson, *Ben Jonson*, I, 151.

¹¹ Hunt, *op. cit.*, p. 75, discounts Jonson's "conversation" comments on Dekker on the basis of Jonson's mood at the time.

¹² Hunt, *op. cit.*, p. 71. Freda L. Townsend, *Apolo-
gie for Bartholmew Fayre* (New York: Modern Lan-
guage Association of America; London: Oxford
University Press, 1947), pp. 31-32, implies, like
M. L. Hunt, the mildness of the "war," but does not
question its genuineness.

¹³ Berringer, *op. cit.*, p. 21.

stresses the appeal of the plays, especially the personalities involved, in his next statement:

To the theater-going public of London, the quarrel served as the principal diversion of the season of 1601, attractive not only for the personalities involved but as the expression of the rivalry among the chief dramatic companies of the day.¹⁴

But in the statements following, Berringer may have hit upon the real truth about the stage-quarrel:

Jonson suggests this aspect when he makes *Histrion* explain that the attack upon Horace "will get vs a huge deale of money . . . and wee haue need on't." Dekker obviously sought to prolong a profitable competition by assuring his audience in the Epilogue to *Satiromastix* that if it approved his play, "Horace will write against it, and you may haue more sport," adding that in such a case the poetasters were resolved to "vntrusse him agen, and agen, and agen."¹⁵

Berringer would probably have been more accurate if he had said "a *hoped for* profitable competition" instead of "a profitable competition," because the dropping of the affair after *Satiromastix* indicates that the whole was a fiasco. If the plays, whether representing a serious quarrel or a theater hoax, had been profitable, the companies would have had more in the same vein. None of the playwrights was in a position at the time to deny the companies.

Since it is the purpose of this article only to raise questions and to make sug-

gestions, perhaps this is the place to point out some alternate possibilities that have been hinted.

The so-called "War of the Theatres" was not a serious quarrel among the playwrights:

1. Jonson, Marston, and Dekker planned, feigned, and attempted a literary war, hoping to arouse an interest that would justify a whole series of profitable plays.

2. Each author, on his own, in writing plays, inserted personalities as a side issue, hoping to arouse the interest and to amuse the audience with feigned bad feeling but, in any case, to advertise the other as a literary figure.

It is the impression of the writer that if there was any genuine bad feeling among Jonson, Marston, and Dekker, the bad feeling followed rather than gave rise to the "War of the Theatres"; that the "war" was either deliberately planned or came about almost incidentally through increased use of friendly jibes in each succeeding play; that the participants overestimated the drawing-power of a literary feud; and that the whole episode was in the nature of present-day radio feuds between comedians aiming at mutual advertising. Further, it is altogether possible that while Jonson was writing *Poetaster*, Dekker was actually looking over Jonson's shoulder in order to give the proper touches to *Satiromastix*.

¹⁴ *Ibid.*

¹⁵ *Ibid.*

On the Essential Theatricality of "Love's Labour's Lost"

E. J. WEST¹

SELDOM read aright, *Love's Labour's Lost* is, I believe, a play abounding in freshness, vitality, essential theatrical "go," amazing *esprit*, and the *joie de vivre* of youth—of youth with a singular approach to maturity of acceptance. I wonder why most critics confess to not liking it, as did Hazlitt, or at least adopt a condescending attitude toward it, damning it as essentially undramatic. With such a judgment I find myself out of sympathy, as I find myself quite uninterested in the possible caricatures of Nash, of Raleigh, of Chapman's School of Night, or of the scorning of love by Southampton and his confreres. By avocation and necessity a producer of plays, I cannot read any dramatic script without considering it from the point of view of performance; and to me this script cries aloud for performance. However much we may be forced to recognize that in *Love's Labour's Lost* a young artist was, in sheer buoyancy of developing talent, indulging himself in burst after burst of sheer technical, even of pyrotechnical, virtuosity, I for one cannot view the play as a mere lengthy literary exercise, like, for instance, *Richard II*, which the late Tucker Brooke once gleefully suggested in a seminar should be subtitled: "Fine words butter no parsnips." *Love's Labour's Lost* I accept as a play designed for a special audience, although I confess to a lack of interest in

consulting actual performance records. But obviously such a display of wit was intended for a special audience, not for those groundlings who would probably have preferred to see Marlowe's Barabas descend through the trap to be boiled in his own macabre soup kettle.

It would be pleasing and profitable sometime to analyze the structure of this play, its neatness and point—to consider, for example, the inevitable rightness of the introduction of Dick the shepherd and greasy Joan at the very end of the play. But here I content myself with emphasizing that, in what is acknowledged his first really original play, Shakespeare showed a truly surprising comprehension of many varied human types, that he was able successfully to evade the temptation to repetition and monotony in the regularly balanced groups centering around the King and the Princess, that he made Armado consistently lively and kept even Holofernes and Nathaniel from becoming dull, and that he fully appreciated at once the courtly wit and almost formal gaiety of the elderly Boyet, the tempered and rational sense of Berowne, and the downright earthy humor of Costard. To realize all these achievements in this early comedy is to bring into sharper focus the picture of the man who was to write the later plays.

Many critics would seem to want to reduce the play to a source book for the study of late-sixteenth-century eccen-

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tricities and follies. Temperately I would suggest that playwrights, at least in Shakespeare's day, wrote their scripts not for the scholars of all time but as playable vehicles for the actors of their age. And so I find *Love's Labour's Lost* most interesting as a dramatic articulation of the world which Shakespeare was discovering by experience. This world, the world of social London in the early 1590's, he assessed disinterestedly but not dispassionately with a rationalism like that of Berowne; and undeniably our pleasure in reading or viewing the play is measurably increased by our recognition of those things which are topically and locally of that particular world. The true student of drama as theater is much more interested in watching how Shakespeare, after an apprenticeship so far as we know of but two plays, accepted graciously and gracefully the gracious and graceful world about him, with its gracious folk of graceful wit who wore their affectations with an appreciative self-consciousness and an almost continually exuberant vitality. The perceptive reader sees how pleased the dramatist was with this formal world whose formality was so enlivened, and at the same time he realizes with Shakespeare that the latter's world must expand to find equal or greater aesthetic satisfaction in the contemplation of "the speechless sick," in the study of the plight of "groaning wretches," and in the knowledge of how the preciousness of mere existence was unthinkingly relished by Dick the shepherd and greasy Joan.

The alert reader is even more absorbed in following the suggestions in dialogue dictating almost constantly vital and vitalizing business and gesture, movement and essentially dramatic grouping of characters in this allegedly lifeless and static play. In *Love's Labour's Lost*, as a matter of fact, Shakespeare discovered

the essence of theater, which was to be his business, and with such a man his business is largely his life and the professional man is largely the man. We have here neither time nor space for the formal study of formal verse, but obviously in this play Shakespeare reflected the excitement of his excited and exciting world by an almost terrifying display of all-round poetic virtuosity. It is, indeed, as if his youth refused to fetter the liveliness of that world within the confines of one form of verse. In the speed of the whole action, in the skilfully pointed and counterpointed weaving of characters and language, that is, we see the youth from Stratford definitely learning some of the secrets of dramatic structure. We find also that his dramatic instinct had already perceived the potential theatricality of the generic types not only, as frequently noted, of Beatrice and Benedick, but of Bottom, of Malvolio, of Dogberry, of Autolycus, possibly even of Mercutio and Polonius.

To a man of the theater, the dominant and unified impression of the play is one of *quality*, distinct and distinguished, a quality of teeming mind, overflowing with vital interest in men and their manners, their speech, their foibles, their flattered sense of a flattering world about them, and their awareness both of a world of larger significance (the meaning of death, just glanced at in the news of the passing of the Princess' father), and of other smaller worlds (like that of Dick and Joan, for instance) impinging as yet but slightly upon their own brave new world.

These random comments resolve themselves, obviously, into a serious plea for the recording by active theater practitioners of their honest and immediate impressions on reading or re-reading the Shakespearean scripts. Such recordings will possess greater validity and value

than the more usual and really easier attempts of closet scholars to generate, not from the scripts, but out of their own affection for antiquity, or out of their own peculiar pedantic psychoses, fantastic and far-fetched theories or gigantic

Germanic theses. For the usual Shakespearean criticism of that kind the world at large (which has ever formed Shakespeare's *audience*) surely little notes, nor probably do even the authors themselves long remember.

NCTE Election Notice

THE committee to nominate officers of the National Council of Teachers of English to serve for one year, beginning at the close of the Annual Meeting next November, are: Harold A. Anderson, *Chairman*, Harlen M. Adams, Lou La Brant, Holland D. Roberts, and Dora V. Smith. Their nominations, which appear below, may be supplemented by others made by petition of twenty members of the Board of Directors of the Council, accompanied by written consent of the nominees, provided such petitions reach the office of the Secretary not later than August 15. The Council constitution also provides for nomination from the floor of the Board of Directors when it proceeds to the election at its last session in connection with the convention of next Thanksgiving. The slate is as follows:

For President: MARION C. SHERIDAN, New Haven High School, New Haven, Connecticut

For First Vice-President: MARK NEVILLE, John Burroughs School, St. Louis, Missouri

For Second Vice-President: LUELLE B. COOK, Curriculum Consultant, Minneapolis Public Schools, Minneapolis, Minnesota

For Secretary-Treasurer: W. WILBUR HATFIELD, 211 West Sixty-eighth Street, Chicago

For Directors-at-Large (six to be elected)

JOSEPH MERSAND, Long Island City High School, Long Island City, New York

N. P. TILLMAN, Atlanta University, Atlanta, Georgia

CONSTANCE M. McCULLOUGH, San Francisco State College, San Francisco, California

MARGARET WHITE, Elementary Supervisor of Language Arts, Cleveland, Ohio

NELLIE APPY MURPHY, State College High School, State College, Pennsylvania

FLOYD STOVALL, North Texas State Teachers College, Denton, Texas

The College Teaching of English *A Bibliography, 1946*

Compiled by EDNA HAYS¹

THIS bibliography of books and articles written during 1946 on the college teaching of English continues the survey begun in 1941.²

From the professional writings listed some general conclusions seem obvious. Stimulated, no doubt, by the Curriculum Commission of the National Council of Teachers of English, interest in curriculum revision has grown. The number of articles dealing with the subject has doubled since 1945. Composition, how to teach it, and even whether or not it should be included in the program have provoked lively debate. In this technological age teachers of literature and the humanities continue on the defensive. The fact that American students should be taught American literature has been repeatedly stated. Few articles treat the problem of articulating the program of the high school and the college. And, in view of the present educational crisis, relatively few suggestions have been made for improving the education of the teacher of English.

THE ENGLISH PROGRAM

The place of English in the college program and curriculum revision have provided topics for a number of papers. Cuff (6) surveys writing on the subject and curricular plans. In a collection of

thirty-six essays Knickerbocker (18) stresses the liberalizing power of English. McDowell (21) discusses the function of English in a program of general education. Anderson (2) examines the aims of English instruction in a democracy.

Various proposals for revising the English program appeared during 1946. Basler (4) shows that the curriculum has changed little in the last twenty years. He formulates a program of courses in language, literature, and communication in terms of student needs designed to encourage and evaluate growth and development in thinking. A committee of the College English Association (7) recommends general objectives, freshman-sophomore courses, and requirements for the English major. This committee, says Vaughn and McClintock (25) and Pearce (22), should set standards for composition as well as literature. Kahn (16) analyzes types of reading and writing and suggests possible changes of the freshman-sophomore course outlined by the committee; he (17) also calls upon departments of English to go beyond their predominantly aesthetic view of literature and composition. Hook (12) makes "constructive proposals for the improvement of American education" and attacks "the basic philosophy of the St. John's [Annapolis] program." Jones (15) points out weaknesses in academic reform and calls for a reorientation of college studies. In the opinion of Witty (27), the Army's educational program has implications for the English curricu-

¹ Department of English, State Teachers College, Indiana, Pa.

² *The College Teaching of English, A Bibliography, 1941-1944* (Chicago: National Council of Teachers of English, 1946) and "The College Teaching of English: A Bibliography," *College English*, VIII (May, 1947), 410-34.

lum. Walser (26) finds from a questionnaire that veterans emphasize the practical side of English training but do not forget the cultural values. From rich experience Johnson (13) appraises the American college. An annotated bibliography on the college teaching of English, compiled by Hays (11), indicates the general nature of the topics most widely discussed from 1941 to 1944. Smith (23) gives a preview of the emerging curriculum in English as it is being worked out by a commission of the National Council of Teachers of English.

New courses have been described: at Harvard, Yale, and Princeton by Bailey (3) and by French (8); at Columbia by the Committee on Plans (5); at Colgate by Lawson (19); at Roosevelt College by Taft (24); and at Teachers College by Grey (9).

The teaching of biography was debated by Hathaway (10) and by Mabbott (21). The value of teaching humorous literature was pointed out by Abbott (1) and by Jones (14), who blames teachers of English for teaching only the solemn and gloomy in American literature.

1. ABBOTT, ALLAN. "The Mission of Humor in the Teaching of English," *English Leaflet*, XLV (January, 1946), 1-7.

Points out some things that humor does for the maturing of the student: (a) it helps over the rough spots and (b) it helps in the fight against evil.

2. ANDERSON, HAROLD A. "The Function of English Instruction in Education for Democracy," *College English*, VII (March, 1946), 327-34.

Examines the basic aims of English instruction; defines English as "training in the four fundamental arts of language communication: speaking, listening, reading, and writing"; states the purposes for teaching (a) oral English, (b) literature, (c) newspapers, periodicals, radio, motion pictures; holds that the "language arts are the tools of democracy, the instruments by which it implements and perfects itself."

3. BAILEY, J. O. "Harvard, Yale, Princeton Required English," *South Atlantic Bulletin*, XI (February, 1946), 6-8.

Discusses the required courses in English during the freshman and sophomore years at Harvard, Yale, and Princeton; thinks that the suggestions "are well worth" pondering by southern colleges, in which the problem is more acute.

4. BASLER, ROY. "The College English Program," *College English*, VII (March, 1946), 343-50.

Gives an account of the English program of twenty years ago; thinks that the program must be formulated (a) in terms of the needs of college students, (b) in terms of encouraging and evaluating growth and development in the students' thinking, and (c) "in terms of courses in language and literature, laboratories in reading, writing, and speech, and a testing program for evaluating a student's development throughout his college career as well as his work in particular courses."

5. COMMITTEE ON PLANS. *A College Program in Action*. New York: Columbia University Press, 1946.

Describes the general education program at Columbia College; discusses the humanities (pp. 104-15), English composition (pp. 146-54), and the colloquium on important books (pp. 164-71).

6. CUFF, R. P. "English in the College of Tomorrow," *Educational Forum*, X (March, 1946), 341-45.

Raises the question of the place of English in the curriculum of the postwar college; surveys writings on the subject and curricular plans; predicts that the study of English language and literature will be firmly entrenched in the college of the future.

7. FOERSTER, NORMAN; BROWN, E. K.; and SHEPARD, ODELL. "College English Curriculum," *News Letter of the College English Association*, VIII (March, 1946), 1, 4-6.

Report of a college English committee concerning (a) general objectives, (b) freshman-sophomore courses, and (c) the major in English.

8. FRENCH, J. MILTON. "The New Curricula of Harvard, Yale, and Princeton," *College English*, VII (November, 1946), 73-82.

Evaluates the new Harvard, Yale, and Princeton curriculums so far as they relate to the teaching of English.

9. GREY, LENNOX. "New Perspectives in the Teaching of English and Foreign Languages," *Teachers College Record*, XLVII (January, 1946), 1-8.

Discusses three crises in the teaching of English and modern foreign languages: (a) the establishing of standards, (b) the difficulty of adapting to nonselective high-school students, and (c) the revolution in subject matter; reviews steps taken at Teachers College in the last six years to meet the latest crisis; (a) the "Seminar in Humanities and Language Arts," (b) the program in "Communication Arts."

10. HATHAWAY, BAXTER. "Biography in the English Curriculum?" *News Letter of the College English Association*, VIII (February, 1946), 1, 4.

Argues that courses in biography should not be included in the curriculum; considers biography too remote from the center of the area we usually define as literature.

11. HAYS, EDNA (ed.). *The College Teaching of English: A Bibliography, 1941-1944*. Chicago: National Council of Teachers of English, 1946.

Contains an annotated bibliography of books and articles written on the college teaching of English.

12. HOOK, SIDNEY. *Education for Modern Man*. New York: Dial Press, 1946.

Makes "constructive proposals for the improvement of American education"; considers "the character of some of the major challenges being hurled against American educational practices"; attacks the philosophy behind the St. John's (Annapolis) program.

13. JOHNSON, BURGESS. *Campus versus Classroom: A Candid Appraisal of the American College*. New York: Ives Washburn, Inc., 1946.

Contains "chapters filled with fragmentary experience mingled with sundry philosophizing."

14. JONES, HOWARD MUMFORD. "They Knew Not Joseph," *Atlantic Monthly*, CLXXVII (April, 1946), 120-23.

Points out that young people in college today know little about the cultural landmarks in our

national development, that they have a "solemn and unhumorous attitude towards 'literature'"; blames teachers of English for teaching only the solemn and gloomy in American literature.

15. JONES, HOWARD MUMFORD. *Education and World Tragedy*. Cambridge, Mass.: Harvard University Press, 1946.

Points out weaknesses in academic reform and calls for a reorientation of college studies; suggests discrimination in the Ph.D. degree for research and for teaching.

16. KAHN, SHOLOM J. "Types of Reading and Writing," *News Letter of the College English Association*, VIII (September, 1946), 1, 6.

Calls upon English departments to go beyond their predominantly aesthetic view of literature and composition; urges all teachers to study, practice, and teach more consistently the arts of communication.

17. KAHN, SHOLOM J. "Types of Reading and Writing. II," *News Letter of the College English Association*, VIII (December, 1946), 2, 4.

Continues the discussion begun in the September *News Letter* of the issue on which the Curriculum Committee requested comment; clarifies his suggestion to include great books in the natural and social sciences and in criticism by explaining that he was thinking in terms of a two-year course; insists that good writing and good reading go hand in hand, with good thinking a common denominator.

18. KNICKERBOCKER, WILLIAM S. (ed.). *Twentieth Century English*. New York: Philosophical Library, 1946.

Presents a collection of thirty-six essays stressing "the idea that better understanding and use of English is a liberalizing power"; classifies essays under three heads: (a) "Directions," (b) "Declarations," and (c) "Discriminations."

19. LAWSON, STRANG. "The Place of English in the Revised Colgate Curriculum," *News Letter of the College English Association*, VIII (May, 1946), 1, 5.

Outlines the revised curriculum at Colgate University; summarizes briefly the changes made in the English requirements.

20. MABBOTT, THOMAS OLLIVE. "Courses in Biography—for the Defense," *News Letter*

of the *College English Association*, VIII (April, 1946), 1, 2.

Thinks that, under certain conditions, a course in biography can be justified: (a) that it not be required, (b) that the teacher be qualified, and (c) that non-English majors be preferred in a class not to exceed twenty-five students.

21. McDOWELL, TREMAINE. "General Education and College English," *College English*, VII (March, 1946), 351-57.

Asks how general education mediates between English and (a) the expanding curriculum, (b) the elective system, (c) specialization, (d) departmentalism, (e) the scientific method, and (f) the expanding student population; thinks American culture should be central in general education, that teachers of English must co-operate in general education programs.

22. PEARCE, T. M. "The Curriculum Committee Report," *News Letter of the College English Association*, VIII (September, 1946), 4.

Reports agreement with the committee "in its efforts to place the study of the best literature at the heart of the English offerings in General Education"; dissents with the committee's position on the teaching of composition.

23. SMITH, DORA V. "The English Curriculum in Perspective," *College English*, VII (March, 1946), 334-43.

Discusses the emerging curriculum in English; states four elements: (a) the emerging curriculum will center in the communication of ideas, attitudes, and ideals; (b) it will be concerned with the setting in which language best develops; (c) it will find roots and direction in the pattern of the students' growth; and (d) it will attempt to achieve unity between the experiences of young people in the language arts and in the whole educational experience.

24. TAFT, KENDALL B. "Roosevelt College of Chicago," *News Letter of the College English Association*, VIII (January, 1946), 1.

Outlines the English program at Roosevelt College of Chicago.

25. VAUGHAN, J. L., and McCLINTOCK, S. C. "English for the Undergraduate," *News Letter of the College English Association*, VIII (October, 1946), 1, 4.

States that the curriculum report of the College English Association should set standards

for composition and rhetoric as well as for literature.

26. WALSER, RICHARD. "As Others See Us," *News Letter of the College English Association*, VIII (February, 1946), 1, 6.

Gives excerpts from statements from veterans telling what they wanted from courses in English; although the practical side of English training was paramount, the cultural attainments were not forgotten.

27. WITTY, PAUL A. "G.I. Education and the English Program," *Bulletin of the National Association of Secondary-School Principals*, XXX (February, 1946), 170-75.

Examines some of the outstanding features of the Army's educational program and discusses its implications.

ARTICULATION

Although the problem of co-ordination between the high school and the college becomes increasingly complex, few studies of it appeared during 1946.

Ellis (29) concludes from a survey of state departments of public instruction, of 165 school systems, and of 79 colleges that courses of study need revision, that high-school and college teachers should co-operate, and that the teaching load in high school is too heavy. Ashmore (28) reports the findings of an experiment in college-entrance requirements.

College teachers, says Hodges (30), should know more about the high-school program. Thorpe (31) states explicitly six requirements the college would like to make: (a) an intelligent human being, (b) competent self-expression, (c) ability to organize, (d) essential knowledge, (e) ability to read, and (f) good habits.

Wykoff (32) disagrees with the recommendation of the Curriculum Committee of the College English Association that the problem of writing be turned back to the high school. Instead he suggests that the college (a) refuse to admit students who write poorly, (b) allow only those students to graduate who pass examina-

tions graded by a state board, or (c) accept poor students and do all that can be done for them.

28. ASHMORE, BEN. "High School Teachers' Marks as Indicators of College Success," *Journal of the American Association of Collegiate Registrars*, XXI (January, 1946), 219-30.

Reports on experiment; finds two factors—intelligence and English—predict success in college.

29. ELLIS, AMANDA M. "Do They Speak, Read, and Write Well?" *News Letter of the College English Association*, VIII (December, 1946), 1, 6.

Reports that a recent survey of state departments of public instruction, of 165 school systems, and of 79 colleges shows that students do not read, speak, or write well; concludes (a) that courses of study should be revised, (b) that high-school teachers and college teachers should co-operate, and (c) that teaching loads in high school should be lightened.

30. HODGES, JOHN C. "The College Teacher and the Schools," *News Letter of the College English Association*, VIII (April, 1946), 1, 5.

Calls upon college teachers of English to find out what the English program is in the schools; describes the program to improve English teaching in Tennessee.

31. THORPE, CLARENCE D. "Knowledge and Skills in English That May Be Expected of the High-School Student Entering College," *Bulletin of the National Association of Secondary-School Principals*, XXX (February, 1946), 93-106.

Defines the terms "knowledge" and "skills"; discusses the place of English in the educational process; and says the colleges want (a) an intelligent human being, (b) competent self-expression, (c) ability to organize, (d) a body of essential knowledge, (e) reading skill, and (f) desirable habits.

32. WYKOFF, GEORGE S. "Let's Be Fair to the High Schools," *News Letter of the College English Association*, VIII (November, 1946), 1, 5.

Disagrees with the recommendation of the Curriculum Committee of the College English Association to turn the problem of writing back to the high school; points out four courses for the college: (a) refuse to admit students who

cannot write, (b) urge that high schools graduate students only on the basis of examinations graded by a state board, (c) work with high-school teachers toward a solution of this common problem, or (d) accept these students and do the best we can for them.

FRESHMAN ENGLISH

Discussions of freshman English center chiefly on the problem of teaching composition. Literature, however, claimed the attention of Axelrod (34), who advocates a course in world literature. The Conference on Freshman English held at Syracuse in June, 1946 (50), deals with various aspects of the subject.

The recommendations of the Curriculum Committee of the College English Association concerning composition have provoked debate. Douds (39) disagrees with the idea that writing should be based entirely on ideas gained from reading. Foerster (43) upholds the position of the committee.

Two articles (33, 48) dissent with the recommendations of the Harvard Committee for the treatment of composition.

The art of writing is treated by Bentley (36), the arts of speaking and writing by Flesch (41). Binkley (37) argues that speech and composition are the concern of all teachers.

A few procedures have been suggested. Stabley (52) thinks some methods of editorial writing are applicable to college composition. Niggli (47) gives advice for writing radio scripts. Jones (45) finds filmstrips an aid in teaching English composition.

Courses in writing at various colleges have been described: at Drake by Dunn (40), at Western Reserve by McCullough (46), at Penn State by Gates (44), at Purdue by Wykoff (54), and at the University of Illinois by Potthoff (49). Flesch (42) tells about a course given to twenty-eight "bureaucrats."

According to Rusterholtz (51), much

of the difficulty with composition can be traced to the indifference of students. Stanton (53) believes that the trouble is traceable to the high-school course in English.

Two articles (35, 38) deal with the teaching of remedial composition to advanced students.

33. ANONYMOUS. "Apology for My Profession," *News Letter of the College English Association*, VIII (April, 1946), 1, 4.

Agrees with Professor T. M. Pearce (*News Letter*, January, 1946) that English composition is a paramount concern of general education, not an activity incidental to the study of other subjects; considers composition a content course as well as a means of training students in language skills; lists some things a freshman can learn in an elementary writing course.

34. AXELROD, JOSEPH. "A Freshman Discussion Session on *The Misanthrope*," *College English*, VII (April, 1946), 405-11.

Aims to provide materials for teachers of elementary courses in world literature; illustrates how the important points about *The Misanthrope* can be brought out in discussion.

35. BAILEY, J. O. "Remedial Composition for Advanced Students," *College English*, VIII (December, 1946), 145-48.

Describes the work of the "CC Laboratory" at the University of North Carolina, to which graduate students who have difficulty in writing are assigned.

36. BENTLEY, PHYLLIS. *The Art of Narrative*. New York: Macmillan Co., 1946.

Discusses the art of description, scene, summary in the novel; cites examples from the works of great novelists.

37. BINKLEY, HAROLD C. "Whose Job Is It, Anyway?" *News Letter of the College English Association*, VIII (February, 1946), 1, 4.

Argues that "English speech and English composition are skills—a self-discipline, which can be promoted to its due importance only through the ungrudging concern of all teachers with the minds they teach."

38. BOND, GILBERT L. "A Postwar Program for the Remedial-English Student," *College English*, VII (May, 1946), 466-70.

Reports a survey of "the success of remedial English in fifty state-supported schools located in the Middle West"; calls for a re-evaluation and reorganization of freshman English programs to meet the needs of the veteran.

39. DOUBS, J. B. "Experience Is an Arch," *News Letter of the College English Association*, VIII (September, 1946), 4.

Thinks that the curriculum report of the CEA ignores some of the realities of the freshman and sophomore mind, particularly in regard to writing about ideas gained from reading; discusses the term paper.

40. DUNN, THOMAS F. "A New Freshman Approach," *College English*, VII (February, 1946), 283-88.

Describes the freshman English course at Drake University; discusses six questions: (a) what is the language world of students; (b) how do students react to it; (c) who creates this world of words; (d) what is most important for students; (e) are we keeping pace with scholarship in language; and (f) what are the goals of freshman English. Gives student estimates of the course.

41. FLESCH, RUDOLF. *The Art of Plain Talk*. New York: Harper & Bros., 1946.

Contains a statistical formula for measuring readability; tells "how to speak and write so that people understand what you mean."

42. FLESCH, RUDOLF. "Teaching Bureaucrats Plain English," *College English*, VII (May, 1946), 470-74.

Says that plain talk can be taught in the classroom; describes a course given to twenty-eight "bureaucrats" which included modern reading, psychology and linguistics, the "readability formula," and related topics.

43. FOERSTER, NORMAN. "Composition Course . . . Of Course?" *News Letter of the College English Association*, VIII (October, 1946), 1, 4.

Answers the articles by T. M. Pearce and Sholom J. Kahn (*News Letter*, September, 1946) urging that the CEA include composition in its Curriculum Committee's report.

44. GATES, THEODORE J. "Composition Program," *News Letter of the College English Association*, VIII (December, 1946), 1, 2.

Describes the composition program at Penn State; makes two observations on the training

of teachers of writing: (a) he should like to write and (b) he should be assured of a professional future; thinks the teacher of writing can profit from the traditional graduate training.

45. JONES, JOSEPH. "Experimental Filmstrips in English Fundamentals," *Educational Screen*, XXV (November and December, 1946), 499-501, 561-62, 568.

Describes an experiment conducted at the University of Texas to discover whether or not filmstrips could aid in the teaching of English composition; concludes that they should take their place as an indispensable adjunct to the study of composition.

46. McCULLOUGH, CONSTANCE M. "They Were Combustible," *College English*, VIII (December, 1946), 141-45.

Describes a course in composition at Western Reserve University built around topics of a controversial nature.

47. NIGGLI, JOSEPHINE. *Pointers in Radio Writing*. Boston: The Writer, Inc., 1946.

Gives advice on the writing of documentary, educational, and dramatic scripts.

48. PEARCE, T. M. "Composition and General Education," *News Letter of the College English Association*, VIII (January, 1946), 1, 5.

Dissents from the recommendations of the Harvard committee for the treatment of composition; argues that English composition, "with its approach to student experience and its requirements in student reading both in class and outside of it, is the truest basis of humanistic culture in the college"; describes the remedial work carried on at the University of New Mexico.

49. POTTHOFF, EDWARD F. "The Program for Improving Students' Use of English at the University of Illinois," *Illinois English Bulletin*, XXXIII (April, 1946), 1-8.

Makes a brief statement of the program for improving student English at the University of Illinois and of the basis upon which it rests; finds a written examination seems best to reveal the unsatisfactory writing of upperclassmen; says that a satisfactory proficiency in the use of written English has been made a degree requirement; describes Rhetoric 5, designed as a remedial course, and a writing clinic established in the fall of 1944; recognizes a large number of

unsolved problems, and calls for a joint commission on research in student English to conduct studies.

50. *Report of Freshman English Conferences, Syracuse University, June 10-14, 1946*. "Syracuse University Bulletin: Conference Series," No. 1. Syracuse: Syracuse University Press, 1946.

Reports the free exchange of ideas of a representative group of college teachers of English and specialists in evaluation of various aspects of freshman English; describes the organization of the conference; treats, in Part I, objectives, methods, and evaluation; gives, in Part II, digests of addresses and general discussion of problems.

51. RUSTERHOLTZ, WALLACE P. "College Indifference," *News Letter of the College English Association*, VIII (September, 1946), 1, 5.

Discusses the incredible degree of illiteracy of college freshmen; concludes that "many college men are hopelessly indifferent to mastery of their own language."

52. STABLEY, RHODES R. "Newspaper Editorials and College Composition," *College English*, VII (May, 1946), 475-77.

Discusses the requirements for editorial writing; thinks many of its methods applicable to college composition.

53. STANTON, ELIZABETH B. "Another Curriculum Adventure," *School and Society*, LXIV (December 28, 1946), 462-64.

Asks what can be done to make the work in English I more significant; surveys work in high-school English; concludes (a) that in the first two years of high school one-half to two-thirds of time is spent in grammar and composition, the remainder in literature, and that in the last two years the major part of time is spent on literature; and (b) that no common body of great literature is shared by entering freshmen at Denison University.

54. WYKOFF, GEORGE S. "The Eleventh Theme," *College English*, VIII (December, 1946), 137-40.

Describes the regular freshman composition course at Purdue University; makes the first in a series of solicited reports to show actual classroom methods in use.

IMPROVEMENT OF READING

Various aspects of reading ability in college have been treated. McCullough, Strang, and Traxler (58) describe specific procedures for dealing with problems. For veterans Strang (60) recommends seven ways to improve skill. Sutherland (61) finds from an experiment that perceptual span is related both to rate of reading and to rate of perception.

Gray (56) summarizes investigations in reading from July, 1944, to June, 1945; Traxler and Townsend (62) for the last five years. Gray (57) also appraises current practices in reading.

Osburn (59) and Bontrager (55) debate the subject of the reading clinic.

55. BONTRAGER, O. R. "What, Indeed?" *Etc.: A Review of General Semantics*, III (winter, 1946), 123-26.

Replies to Osburn's article in the same issue of *Etc.* on the subject of the reading clinic.

56. GRAY, WILLIAM S. (ed.). "Summary of Reading Investigations, July 1, 1944 to June 30, 1945," *Journal of Education Research*, XXXIX (February, 1946), 401-33.

Annotates a bibliography of seventy scientific studies relating to reading; notes (a) increase in number, (b) topics to which most attention was given, (c) studies more carefully planned, findings more valid.

57. GRAY, WILLIAM S. (ed.). *The Appraisal of Current Practices in Reading*. "Supplementary Educational Monographs," No. 61. Chicago: University of Chicago Press, 1946.

Contains the proceedings of the annual conference on reading held at the University of Chicago.

58. MCCULLOUGH, CONSTANCE; STRANG, RUTH; and TRAXLER, ARTHUR. *Problems in the Improvement of Reading*. New York: McGraw-Hill Book Co., 1946.

Describes specific procedures for dealing with problems in reading and explains the theory underlying them; gives examples of approaches used.

59. OSBURN, WORTH J. "What Is a Reading Clinic?" *Etc.: A Review of General Semantics*, III (winter, 1946), 121-23.

Comments on Bontrager's article (*Etc.*, summer, 1945); describes the educational clinic at the University of Washington.

60. STRANG, RUTH. "How To Improve Your Reading," *Teachers College Record*, XLVII (May, 1946), 494-503.

Recommends seven ways of improving ability to read: (a) feel need to improve reading, (b) realize what is wrong, (c) determine the cause, (d) take tests, (e) master reading strategy, (f) practice, (g) apply improved methods.

61. SUTHERLAND, JEAN. "The Relationship between Perceptual Span and Rate of Reading," *Journal of Educational Psychology*, XXXVII (September, 1946), 373-80.

Describes experiments conducted to find (a) the relationship between perceptual span and rate of reading and (b) the effect of training in perceptual span in rate of reading and on rate of perception; concludes that perceptual span is related to rate of reading and rate of perception, that improvement of perceptual span also improves rate of both reading and perception, and that results regarding efficiency of training in perceptual span upon improvability in reading rate are inconclusive.

62. TRAXLER, ARTHUR E., and TOWNSEND, AGATHA. *Another Five Years of Research in Reading: Summary and Bibliography*. New York: Educational Records Bureau, 1946.

Contains a summary and a bibliography.

LANGUAGE

In studies concerned with language emphasis has fallen on usage and semantics. Smith, Dugdale, Steele, and McElhinney (81) review a hundred and fifty years of grammar textbooks. Cook (67) agrees with the principles set forth in Kaulfer's *Four Studies in Teaching Grammar from the Socio-psychological Viewpoint*. Cousins (68) upholds Dizzy Dean's use of English in his broadcasts. Rules of grammar, argues Mermin (77), should be followed only as guides for effective speaking and writing. Mabbott (76) calls upon teachers of English to emphasize

that, while English grammar is highly logical, it is not "all reasonable." Sachs (79) argues the value of foreign-language study to the student of English. Morris (78) attempts to evolve a science of signs.

Semantics has been treated variously. Glatstein (69) reviews its historical past. Glicksberg (70) relates general semantics to scientific humanism. According to Hayakawa (73), general semantics is "a methodology for training people in non-Aristotelian orientations." Lee (75) suggests an approach to Korzybski. Johnson (74) thinks general semantics helpful in solving problems, both individual and social.

Guiler (71) publishes the results of analytical studies of the disabilities of college freshmen in English usage.

Vocabulary has been treated by Snowden (80), who suggests principles for planning courses, and by Hartmann (72), who describes a vocabulary test given to 106 students at Alabama Polytechnic Institute.

Conklin (66) describes the language needs of scientific workers. Cassirer (65) evaluates the study of language and philology. Barzun (63) reviews Mencken's *Supplement One to American Language* and answers (64) challenges to his review.

63. BARZUN, JACQUES. "Mencken's America Speaking," *Atlantic Monthly*, CLXXVII (January, 1946), 62-65.

Reviews Mencken's *Supplement One to American Language*; believes that the adoption of new words and phrases reveals the culture and temper of the times; illustrates by the use of the verb "to contact."

64. BARZUN, JACQUES. "The Counterfeiters," *Atlantic Monthly*, CLXXVII (May, 1946), 128-30.

Answers challenges to his article, "Mencken's America Speaking" (*Atlantic*, January, 1946); surveys verbal vulgarity; says a democracy

"should demand a manly tone springing from a decent use of words."

65. CASSIRER, ERNST. *Language and Myth*, trans. SUSANNE K. LANGER. New York: Harper & Bros., 1946.

Thinks language the key to the problem of the development of religious, philosophical, and historical ideas; discusses the value of the study of language and philology.

66. CONKLIN, EDWIN GRANT. "English-Language Needs of Scientific Workers," *School and Society*, LXIII (May 18, 1946), 353-55.

Questions how students may be prepared successfully to be both investigators and interpreters of science; says that the elements of good speech are (a) clearness; (b) interesting and pleasing delivery; (c) appeal to the intellect, memories, and emotions of the hearer; and that these are also elements of good writing and good literature.

67. COOK, LUELLA B. "Stanford University Sets Us All Right," *English Journal*, XXXV (January, 1946), 37-40.

Agrees with the principles set forth in Walter Vincent Kaulfer's pamphlet, *Four Studies in Teaching Grammar from the Socio-psychological Viewpoint*, for teaching grammar and for new standards of usage.

68. COUSINS, NORMAN. "We're on Dizzy's Side," *Saturday Review of Literature*, XXIX (August 3, 1946), 16-17.

Upholds Dizzy Dean's use of English in his broadcasts; disagrees with the Missouri school-teachers who protested to the F.C.C.

69. GLATSTEIN, IRWIN LEE. "Semantics, Too, Has a Past," *Quarterly Journal of Speech*, XXXII (February, 1946), 48-51.

Analyzes Augustine's *De magistro* to show that he belongs in the vanguard of non-Aristotelian semanticists.

70. GLICKSBERG, CHARLES I. "General Semantics and the Science of Man," *Scientific Monthly*, LXII (May, 1946), 440-46.

Points out the relation of general semantics to scientific humanism.

71. GUILER, WALTER SCRIBNER. "Grammatical-Usage Disabilities of College Freshmen," *Journal of the American Association of Collegiate Registrars*, XXII (October, 1946), 49-57.

Reports results of the second in a series of analytical studies of English-usage disabilities of college freshmen; describes the nature of the study and the nature of the test (Guiler-Campbell Analytical Survey Test in English Fundamentals); concludes that (a) grammatical-usage ability is a composite of abilities; (b) college freshmen vary greatly in ability to apply grammatical principles; (c) students show marked individuality in the types of difficulties encountered; (d) secondary schools should assume responsibility for correct grammatical usage; (e) colleges should institute programs of instruction for students who lack grammatical correctness. (For the first study see the *School Review*, October, 1946.)

72. HARTMANN, GEORGE W. "Further Evidence in the Unexpected Large Size of Recognition Vocabulary among College Students," *Journal of Educational Research*, XXXVII (October, 1946), 436-39.

Describes a vocabulary test given to 106 students at the Alabama Polytechnic Institute during the summer of 1945; confirms the position taken by the author in 1930 that the recognition vocabulary of the reading public is higher than generally believed; contains implications for the advocates of oversimplified writing.

73. HAYAKAWA, S. I. "The Non-Aristotelian Revision of Morality," *Etc.: A Review of General Semantics*, III (spring, 1946), 161-73.

Defines general semantics as "a methodology for training people in non-Aristotelian orientations"; describes Aristotelian orientations and non-Aristotelian orientations; gives a specific illustration of non-Aristotelianism as it applies to war.

74. JOHNSON, WENDELL. *People in Quandaries: The Semantics of Personal Adjustment*. New York: Harper & Bros., 1946.

Treats "problems we have in trying to live with ourselves and with each other"; discusses these problems and ways of dealing with them from the point of view of general semantics; emphasizes aspects of scientific method useful in daily living.

75. LEE, IRVING J. "Evaluation: With and without Words," *Etc.: A Review of General Semantics*, III (spring, 1946), 193-203.

Discusses an approach to Korzybski; says that an observer can look at (a) what was said

or done and (b) the type of evaluation manifested; gives examples of classroom procedure.

76. MABBOTT, THOMAS O. "Grammar Not Purely Reasonable," *News Letter of the College English Association*, VIII (November, 1946), 4.

Calls upon English teachers to emphasize the fact that, while English grammar is highly logical, it is not "all reasonable."

77. MERMIN, LILLIAN, "Overruling Grammatical Don'ts," *American Mercury*, LXII (June, 1946), 734-39.

Argues that one should follow a grammatical rule only when it serves as a guide for effective speech and writing; discusses sentences ending in a preposition, the rule that "only" should always be placed next to the sentence element it is intended to modify, and the split infinitive; concludes that no rule can be applied mechanically, that we should know when to break rules, because grammar exists only to make everyday speech and writing effective.

78. MORRIS, CHARLES. *Signs, Language and Behavior*. New York: Prentice-Hall, Inc., 1946.

Aims to provide a foundation for a comprehensive science of signs; wants to develop in terms of behavior a language about signs.

79. SACHS, LEONIE F. "Contribution of Foreign Language Study to Better Understanding of English," *Hispania*, XXIX (May, 1946), 245-52.

Points out that the study of a foreign language gives the student a growing insight into the character of the English language which may prove an effective tool in the hands of the English teacher; thinks that the study of Spanish helps the student of English grammar, vocabulary, spelling; encourages the recognition of semantic differences between English and other languages.

80. SNOWDEN, FRANK M., JR. "Some Suggestions for the College Course in Vocabulary," *College English*, VIII (October, 1946), 30-33.

Suggests certain principles to be considered by those planning courses in vocabulary at the college level; advocates study of basic roots and affixes, special vocabularies, frequent use in sentences, daily tests.

81. SMITH, HENRY LESTER; DUGDALE, KATHLEEN; STEELE, BEULAH FARIS; and MC-

ELHINNEY, ROBERT STEWART. *One Hundred Fifty Years of Grammar Textbooks*. "Bulletin of the Division of Research and Field Services, School of Education, Indiana University," Vol. XXII (1946).

Makes a historical survey.

LITERATURE

Those who teach literature and the humanities continue on the defensive. Comparative and general literature have their advocates. But the study of American literature in American colleges and universities has been even more strongly urged.

Saintsbury's contributions to comparative literature provide the subject of an essay by Richardson (96). Bartlett (82) proposes a curriculum in comparative literature at three levels of higher education. The programs at the University of North Carolina and at Wayne University have been described (84).

Pitcher (83) calls upon departments of English to plan courses in general literature or to delegate the responsibility elsewhere.

The importance of the study of American literature to American students has been frequently noted. Hepler (88) tries to explain why "less than 6 per cent of students in institutions of higher learning studied their national literature." Sandin (98), in calling attention to the neglect of American literature in the college curriculum, attributes it largely to the stranglehold of tradition. Shockley (99) reports a study of the relationship of British literature to American literature in American education. Jones (90) publishes an annotated list of books which form the basis for a study of American civilization. Martin (91) announces the organization in February, 1945, of the Melville Society. Hoffman, Allen, and Ulrich (89) call attention to the value of

the little magazine as a source of information about twentieth-century writing.

The literary types of poetry and the short story have been discussed. Cooper and Holmes (86) encourage undergraduates to read and enjoy poetry. Speyer and Hillyer (102) describe their teaching of poetry, the former at Columbia, the latter at Harvard. Vergara (105) analyzes the responses of college women to poetry.

Supplementary reading for a course in the short story has been suggested by Cuff (87).

Spencer (101) underscores the significance for American education of the great writers of the past. According to Cooley (85), a course in great books cannot take the place of the survey course.

A number of suggestions have been made for the improved teaching of literature. Canby (83) would have us teach literature as the language of ideas of life, of imagination. Pollock (94) calls for the teaching of literature rather than facts about literature. The anthropological and the comparative approach to the study of world literature have been discussed by Rosenblatt (97). Reynolds (95) thinks confusion in approach explains the low esteem in which literature is held today. Sutcliffe (103) calls upon teachers of literature to rediscover their proper function, which is to deal with human experience and human values. Moore (92) describes a course in literature centered on artistic and aesthetic principles. Shockley (100) writes about three past phases of literary study and notes present-day trends.

The important role of literature in a program of general education has been pointed out by Taylor (104). In the opinion of Wicke (106), the intelligent study of literature is one of the oldest and most effective methods of synthesis.

82. BARTLETT, PHYLLIS. "The Curriculum in Comparative Literature," *Comparative Literature News-Letter*, IV (April, 1946), 49-53.

Summarizes the comments of a number of subscribers to the *News-Letter* on a summary of Professor Weiner Paul Friederich's article on "The Case of Comparative Literature" in the *Bulletin of the American Association of University Professors* (summer, 1945); proposes a scheme for the curriculum at the three levels of higher education.

83. CANBY, HENRY SEIDEL. "Neither Fish, nor Flesh, nor Good Red Herring," *News Letter of the College English Association*, VIII (May, 1946), 1, 6.

Thinks that for Americans literature in English translation is most important, for "words and rhythms are the solvents of the imagination and for the full effect they must be ours"; argues that we teach literature as the language of ideas, of life, of imagination, as the key to "more than the humanities."

84. "Concerning a Curriculum in Comparative Literature," *Comparative Literature News-Letter*, IV (May, 1946), 57-58.

Describes the program at the University of North Carolina and at Wayne University.

85. COOLEY, FRANKLIN D. "The Survey versus the Great Books Course," *News Letter of the College English Association*, VIII (April, 1946), 1, 5-6.

Argues that a course in great books cannot take the place of a survey course in literature; points out that in the survey course (a) the effect is cumulative, the subject continuous, and (b) the influence of great non-English books can be made clear.

86. COOPER, CHARLES W., and HOLMES, JOHN. *Preface to Poetry*. New York: Harcourt, Brace & Co., 1946.

Encourages undergraduates to read and enjoy poetry; Part I contains the principal theoretical considerations, Part II contains poems; makes suggestions for study.

87. CUFF, ROGER PENN. "Modernizing the Short Story Survey," *Peabody Journal of Education*, XXIII (May, 1946), 335-39.

Supplies supplemental readings from French, Russian, British, and American units of the short-story course selected from periodicals, 1936-45; suggests methods.

88. HEPLER, JOHN C. "Prejudice and the Study of American Literature," *Association of American Colleges Bulletin*, XXXII (May, 1946), 248-54.

Cites report in the *New York Times* (December 9, 1945) that "less than 6 per cent of students in institutions of higher learning studied their national literature"; tells why this is true: (a) American literature is a young study, (b) professors of English literature are prejudiced, (c) colleges do not give adequate training in American literature to students who will become teachers; argues that American students must learn something of American literature.

89. HOFFMAN, FREDERICK J.; ALLEN, CHARLES; and ULRICH, CAROLYN F. *The Little Magazine: A History and a Bibliography*. Princeton: Princeton University Press, 1946.

Calls attention to the little magazine as a source of information about twentieth-century writing; gives order and pattern to the subject as a whole; contains a bibliography.

90. JONES, HOWARD MUMFORD. "Fifty Guides to American Civilization," *Saturday Review of Literature*, XXIX (October 12, 1946), 15-16, 57.

Presents an annotated list of titles which form the basis for a study of American civilization.

91. MARTIN, EDWIN T. "The Melville Society," *South Atlantic Bulletin*, XII (April, 1946), 15.

Tells of the organization of the Melville Society, 258 Golden Hill Street, Bridgeport 4, Connecticut, in February, 1945, "to stimulate the exchange of information among students of Melville, to secure the publication of a satisfactory American edition of Melville's works, and to establish in some large university library a center where all materials necessary for the study of Melville will be gathered and made accessible to scholars."

92. MOORE, EARL A. "Using a Slingshot in Junior College Literature," *Peabody Journal of Education*, XXIII (May, 1946), 340-47.

Advocates a course in literature centered around artistic and aesthetic considerations; describes the organization and conduct of such a course.

93. PITCHER, SEYMOUR M. "General Literature and the English Department," *News*

Letter of the College English Association, VIII (March, 1946), 1, 2.

Points out that the new interest in general education has created a new interest in general literature; thinks departments of English must plan courses in general literature or delegate the responsibility elsewhere.

94. POLLOCK, THOMAS CLARK. "The Direct Approach to the Teaching of Literature," *College English*, VIII (October, 1946), 33-35.

Thinks that the works of literature themselves should be taught directly; distinguishes between the teaching and the selecting of works of literature; warns against teaching something related to literature in place of literature itself.

95. REYNOLDS, GEORGE F. "Literature for Life," *College English*, VII (February, 1946), 274-83.

Believes that literature is held in low esteem today because of a fundamental confusion in approach; states conditions for successful teaching of literature: plan of course, equipment and personality of the teacher, tests; considers literature the most important and most challenging subject in the curriculum.

96. RICHARDSON, DOROTHY. "Saintsbury—Early Advocate of Comparative Literature," *Comparative Literature News-Letter*, IV (February, 1946), 33-35.

Discusses Saintsbury's contributions to comparative literature: (a) in England he was the first after Hallam and Arnold to state the value and necessity of comparative literary study; (b) he stressed the need for wide comparative study for all critics; (c) he went beyond Arnold in saying, "Criticism is the endeavor to find, to know, to love, to recommend, not only the best, but all the good, that has been known and thought and written in the world."

97. ROSENBLATT, LOUISE M. "Toward a Cultural Approach to Literature," *College English*, VII (May, 1946), 459-66.

Attempts "to initiate discussion by sketching some of the ideas which should be implicit in any treatment of foreign literature which seeks to serve our ultimate humanistic goals"; discusses the anthropological and the comparative approach to the study of world literature.

98. SANDIN, ERIC V. "The Stepchild of the College Curriculum: American Literature,"

School and Society, LXIII (February 9, 1946), 99-100.

Calls attention to the neglect of American literature in the college curriculum; says that tradition maintains a stranglehold in the English department, that for self-preservation we must replace linguistic and early English literature with more recent English and American literature.

99. SHOCKLEY, MARTIN STAPLES. "American Literature in American Education," *College English*, VIII (October, 1946), 23-30.

Considers the relation of British literature to American literature in American colleges and universities and the relation of the study of American literature to the aims and purposes of education in contemporary America.

100. SHOCKLEY, MARTIN STAPLES. "Literacy and Literature," *Journal of Higher Education*, XVII (March, 1946), 115-18.

Thinks that we have passed through three phases in literary study: excommunication, exile in wilderness, and the return; notes trends in teaching literature: (a) as an interpretation of life; (b) as a fine art; (c) toward the creative aspect of literature; (d) toward including contemporary literature, and (e) toward including American literature; thinks that these trends indicate a strong and healthy future for English departments.

101. SPENCER, THEODORE. "Montaigne in America," *Atlantic Monthly*, CLXXVII (March, 1946), 91-97.

Underscores the significance for American education of the great writers of the past.

102. SPEYER, LEONORA, and HILLYER, ROBERT. "Two Poets on the Teaching of Poetry," *Saturday Review of Literature*, XXIX (March 23, 1946), 13-14, 52-54.

Describes the work of two poets, one at Columbia, the other at Harvard, who agree that poetry can be taught.

103. SUTCLIFFE, DENHAM. "The Arts and the Answers," *School and Society*, LXIII (April 20, 1946), 283-85.

Replies to William F. Whyte's claim (*American Scholar*, summer, 1944) that the social sciences are not cultural; says teachers of the "cultural subjects" (language, literature, fine arts, philosophy) are guilty of a prevailing perversion of "culture"; says teachers of literature deal with human experience and human values; calls

upon teachers of literature to rediscover their proper function.

104. TAYLOR, WARREN. "Literature and General Education," *American Association of University Professors Bulletin*, XXXII (summer, 1946), 235-48.

Thinks liberal or general education today has lost social perspective and a sense of social usefulness; argues that literature contributes four things to general education: (a) it develops a sense of the interdependence of man; (b) it vivifies and increases what one sees, feels, thinks, and does; (c) it provides a concrete example of the creative process; and (d) it provides men with perspective for judgment and decision in their actions.

105. VERGARA, ALLYS DWYER. *A Critical Study of a Group of College Women's Responses to Poetry*. New York: Teachers College, Columbia University, 1946.

Analyzes the responses of seventy-six students to eighty-six poems.

106. WICKE, MYRON F. "Literature and Integration," *Journal of Higher Education*, XVII (December, 1946), 474-76.

Presents the thesis that "one of the oldest and most effective methods of synthesis is the intelligent study of literature."

HUMANITIES

The following quotation is taken from an account of the January, 1946, meeting of the American Council of Learned Societies published in the *South Atlantic Bulletin* (February, 1946): "It has long been thought that the American Council of Learned Societies should be concerned with research and not with education, but that this had been an error was abundantly made clear in a report by I. L. Kandel of the Advisory Committee." The shift away from the humanities in the high schools was seen as a matter of great concern to the Council.

At the college level, however, curriculum committees have generally recognized the importance of the humanities. A committee on the humanities (127)

finds from a study of student registration and new courses in twenty-one colleges and universities of the South that enrolment has increased 79 per cent. Sexson and Harbeson (128) place a division of humanities in the four-year junior college. It is the function of the state university, says Foerster (117), to "bring the humanities to the common man."

According to Buck (111), there was never a time when the need of the humanities was greater. The wartime emphasis on vocational and technical education over, Goldberg (119) and Brigetta (110) call upon teachers to rehabilitate the humanities.

Three writers discuss the purpose of the humanities. They must not be used, says one writer (122), as a refuge from the frightening facts of human experience. Epps (116) thinks that their primary task is "to transmit his [man's] barbarian potential into character excellence."

Just what are the humanities? Ullman (130) appraises current definitions. And Leland (124) defines the term and discusses the obligations of humanistic scholarship.

A number of suggestions have been made for courses. MacMahon (125) describes an experimental course. English (114) says advanced courses must be conceived in the spirit of humanism. In the opinion of Hook (120) attempts to reorganize the college curriculum and to set up courses in the humanities suffer from looking too much to the past and to western Europe. Alberson (108) would study world literature for light on contemporary problems. And Burns (112) calls upon "believers in the humanities to rally behind 'great books.'" Binkley (109) gives six reasons why the humanities should not be subjected to objective tests.

Both Hovey (121) and Werry (131)

express concern for the liberal arts program.

The University of North Carolina (107) publishes a survey of the humanities. And from that press comes the lectures of Dey, Harland, and Taylor (114) in the humanities.

Three conferences have been reported: at Princeton by Leavitt (123), at Converse College by Shannon (129), and at Stanford by a university committee (113).

Both Frank (118) and Nock (126) discuss the relationship between the humanities and science.

107. ALBERSON, HAZEL STEWART. "The Significance of World Literature Today," *College English*, VII (March, 1946), 323-26.

Points out that literature is a more revealing source of information about people than history; thinks that the study of world literature gives "a larger perspective, a greater illumination and understanding," of contemporary problems.

108. BINKLEY, HAROLD C. "Foolish Figures," *News Letter of the College English Association*, VIII (January, 1946), 5.

Gives six reasons why the humanities should not be subjected to objective tests: (a) they cover only a small and relatively unimportant part of the total process of education; (b) they neglect to focus on the individual student; (c) they fail to make the student produce material relative to his subject; (d) they deprive the superior student of a chance to demonstrate powers of analysis and interpretation; (e) they are hard to prepare; (f) they emphasize the folly of thinking that only those things we can test objectively are worth teaching.

109. BRIGETTA, SISTER M. "Humanity and the Humanities," *Catholic Educational Review*, XLIV (November, 1946), 535-40.

Explains why the humanities have lost ground; calls upon teachers to revivify and reenergize humanistic pedagogy.

110. BUCK, PHILO M., JR. "Old Wine in New Bottles—the Humanities Today," *American Association of University Professors Bulletin*, XXXII (winter, 1946), 663-73.

Thinks that there was never a time when the need for the humanities was greater; defines the

humanities as art, science, philosophy; discusses each of these activities of the human mind; claims no curriculum complete "without meeting the human needs corresponding to this threefold activity—Art, Science, Philosophy"; considers the discovery of an absolute one of the most serious questions of today.

111. BURNS, WAYNE. "Our Heritage from a Great Book," *School and Society*, LXIV (October 5, 1946), 235-37.

Calls upon "believers in the humanities to rally behind 'great books'"; takes as a text a passage from Swift's *Gulliver's Travels* to illustrate the new humanism of great books.

112. CONFERENCE ON THE HUMANITIES, STANFORD UNIVERSITY. *Elementary Courses in the Humanities*. Palo Alto: Stanford University Press, 1946

Reports on the Third Annual Conference held by the Stanford School of Humanities, July 26-28, 1945; presents the reports of four committees: (a) elementary courses in literature and the fine arts, (b) required modern-language courses, (c) first course in philosophy, (d) the general humanities course.

113. DEY, WILLIAM MORTON; HARLAND, J. PENROSE; and TAYLOR, GEORGE COFFIN. *Lectures in the Humanities: Second Series*. Chapel Hill: University of North Carolina Press, 1946.

Contains lectures, delivered between December, 1945, and April, 1946, on "Alfred de Vigny, Romantic Poet," "Archaeological Excavations and Some Important Discoveries," and "William Shakespeare, Thinker."

114. ENGLISH, THOMAS H. "Humanizing Humanities," *South Atlantic Bulletin*, XII (December, 1946), 1, 9-11.

Calls attention to the failure of Greek and Latin to hold a dominant place in the curriculum; warns that "old grammarian, new semanticist" may dehumanize the humanities; says advanced courses must be conceived in the spirit of humanism.

115. EPPS, P. H. "Anent the Humanities," *School and Society*, LXIV (August 3, 1946), 83-84.

Thinks that material written on the humanities fails to take into account the nature and history of man; considers it the primary task of the humanities to help "every person born in

every generation . . . to transmute his barbarian potential into character excellence."

116. FOERSTER, NORMAN. *The Humanities and the Common Man: The Democratic Role of the State Universities*. Chapel Hill: University of North Carolina Press, 1946.

Says that the state university must "bring the humanities to the common man"; thinks that the "most distinctive duty" of the state university "is to enable the common man to enter into his cultural heritage, to develop his own humanity by means of it, to learn to face life with a sense of relative values, to prepare for his part in dealing wisely with the desperate problems of the next half century."

117. FRANK, PHILIPP. "Science Teaching and the Humanities," *Etc.: A Review of General Semantics*, IV (autumn, 1946), 1-24.

Thinks that the gap between science and the humanities can be bridged "by starting from the human values which are intrinsic in science itself"; discusses the issue between special field and general education; suggests an approach to the teaching of science.

118. GOLDBERG, MAXWELL H. "The Humanities and Society," *School and Society*, LXIII (January 5, 1946), 1-3.

Calls attention to the fact that the war crisis which emphasized vocational and technical education is over and that educators should rehabilitate the humanities; points out that the humanities seek to give a general intelligence and a critical acumen needed for any lifework and afford enrichment of personalities; says that the humanities render a vital public service by emphasizing the human values.

119. HOOK, SIDNEY. *Education for Modern Man*. New York: Dial Press, 1946.

Thinks that attempts to reorganize the college curriculum and to set up courses in the humanities suffer from looking too much to the past and to western Europe; argues that the primary concern of education should be with the present and the future.

120. HOVEY, RICHARD BENNETT. "Instrumentalism, the Humanities and Parsleyism," *American Association of University Professors Bulletin*, XXXII (autumn, 1946), 456-71.

Challenges and examines four major assumptions in Axel Brett's article "Instrumentalism and the Humanities" (*Bulletin*, summer, 1945):

(a) his standard of values for judging educational means and ends, (b) his definition of liberal education, (c) his idea of the democratic ideal in higher education, and (d) his idea of the function of the liberal arts college in America; says we must decide whether the liberal arts college is to be a social or an intellectual institution.

121. "Law and the Humanities," *Classical Journal*, XLI (January, 1946), 165-67.

Discusses an essay by Max Radin titled "The Search for the Major Premise" in a volume devoted to the place of the humanities in education; says that the humanities must not be used as a refuge from the frightening facts of human existence.

122. LEAVITT, STURGIS E. "Princeton Conference and Humanities Tradition," *South Atlantic Bulletin*, XII (October, 1946), 3-5.

Describes the various sessions of a conference held at Princeton University, October, 16-18, 1946, on "The Humanistic Tradition in the Century Ahead."

123. LELAND, WALDO G. "The Present Task of the Humanities," *School and Society*, LXIV (October 26, 1946), 281-84.

Defines the humanities; discusses the obligation of humanistic scholarship to education, to knowledge and understanding of other peoples, to American studies, to the past, to the creative arts, and to creative thought or philosophy.

124. MACMAHON, DONALD HUTCHINS. "A New Approach to the Humanities," *Journal of Higher Education*, XVII (November, 1946), 415-20.

Describes an experimental course in the humanities "aimed toward a synthesis of reason, faith, and scientific method through a reinterpretation of the influences of ancient Greece, ancient Rome, Hebraism, and Christianity"; discusses some difficulties.

125. NOCK, S. A. "Science in the Humanities," *Journal of the American Association of Collegiate Registrars*, XXI (January, 1946), 263-66.

Thinks that we should add the method of scientific inquiry to the humanities.

126. "Report of the Committee on the Humanities," *South Atlantic Bulletin*, XII (December, 1946), 16-18.

Reports the findings of a study of student registration and new courses in the humanities

in twenty-one colleges and universities in the South; reveals that enrolment in courses in humanities has increased 79 per cent; shows evidence of expansion and changes in courses.

127. SEXSON, JOHN A., and HARBESON, JOHN W. *The New American College*. New York: Harper & Bros., 1946.

Comments on a division of humanities in the organization of departments of the four-year junior college.

128. SHANNON, G. P. "Southern Conference and the Humanities," *South Atlantic Bulletin*, XII (October, 1946), 1, 10-12.

Reports the viewpoint and recommendations with reference to the humanities of the Work Conference on Higher Education held at Converse College on July 23-31, 1946.

129. *A State University Surveys the Humanities*. Chapel Hill: University of North Carolina Press, 1946.

Contains seventeen contributions, almost half of which were made by social scientists or professional men.

130. ULLMAN, B. L. "What Are the Humanities?" *Journal of Higher Education*, XVII (June, 1946), 301-7.

Appraises current definitions.

131. WERRY, RICHARD R. "The Humanities and Freedom," *School and Society*, LXIV (November 23, 1946), 364-66.

Attributes "the current ineffectiveness of the teachers of the humanities to the impervious cast of the student's mind"; warns against purely technological curriculums; thinks that the liberal arts, of which the humanities are the highest expression, serve to make us a free people.

COMMUNICATION AND THE COMMUNICATION ARTS

Discussions of communication fall into five categories: philosophy, courses, skills, media, and research.

In the *Journal of Philosophy* Whitmore (142) examines experience as a process of communication. And de Laguna (134) analyzes some of the central ideas of Mead's philosophy.

Three studies have come from the University of Denver. The Committee on

Basic Communications (132) outlines and describes the course. The program is also described by Paul, Sorensen, and Murray (138) and by Davidson and Sorensen (133). Schmidt (139) describes a course on radio, press, movies, and books.

The skill of listening is analyzed by Wiksell (143).

Two articles deal with radio. Macandrew (137) reviews the history of educational radio, and Weiss (141) proposes an extension of workshop procedure to implement the learning and skills obtained in the radio course.

Three comprehensive investigations of the subject of communications have appeared. Knower (136) reviews studies and calls for research on skills. Smith, Lasswell, and Casey (140) annotate a list of 2,558 publications and offer four essays on communication. Grey and Shoemaker (135) state seven basic concepts of research in communication and the humanities and give an outline for communication skills.

132. COMMITTEE ON BASIC COMMUNICATIONS. *Basic Communications Handbook*. Denver: University of Denver, 1946.

Outlines the course; describes the aims, organization, and conduct of the course.

133. DAVIDSON, LEVETTE J., and SORENSEN, FREDERICK. "The Basic Communications Course," *College English*, VIII (November, 1946), 83-86.

Describes the basic communications course at the University of Denver.

134. DE LAGUNA, GRACE A. "Communication, the Act, and the Object with Reference to Mead," *Journal of Philosophy*, XLIII (April 25, 1946), 225-38.

Analyzes critically some of the central ideas of Mead's philosophy; concludes: "Only an act which belongs to the continuous living of an individual and is carried on within a world can yield either a self or an object known."

135. GREY, LENNOX, and SHOEMAKER, FRANCIS. "General Education in Relation to Vocational-Technical Education in the

New York State Institutes of Applied Arts and Sciences." Albany, N.Y.: Institute Curriculum Research, State Education Department, June, 1946. (Mimeographed.)

States seven basic concepts of research in communication and humanities (pp. 19-20); gives an outline for communication skills (pp. 44 ff.).

136. KNOWER, FRANKLIN H. "Communication Skills: Composition, Listening, Radio, Speech, and Related Ideas," *Review of Educational Research*, XVI (April, 1946), 116-32.

Reviews studies; calls for research in the area of communication skills.

137. MACANDREW, JAMES F. "Education Re-examines Radio," *Teachers College Record*, XLVIII (December, 1946), 155-59.

Says education must find ways to use radio skilfully and effectively; reviews the history of educational radio.

138. PAUL, WILSON B.; SORENSEN, FREDERICK; and MURRAY, ELWOOD. "A Functional Core for the Basic Communications Course," *Quarterly Journal of Speech*, XXXII (April, 1946), 232-44.

Describes the program in basic communications at the University of Denver; deals (a) with the communication skills—reading, writing, speaking, listening; (b) with the integration of the personality; and (c) with the social responsibilities of the speaker and writer.

139. SCHMIDT, M. C. "Communication: A Course on Radio, Press, Movies, Books," *Clearing House*, XXI (December, 1946), 236-37.

Describes a course.

140. SMITH, BRUCE LANNES; LASSWELL, HAROLD D.; and CASEY, RALPH D., *Propaganda, Communication, and Public Opinion: A Comprehensive Reference Guide*. Princeton, N.J.: Princeton University Press, 1946.

Contains an annotated list of 2,558 titles of books, periodicals, and articles and four essays on communication.

141. WEISS, HAROLD. "Implementing the Radio Course," *Quarterly Journal of Speech*, XXXII (October, 1946), 335-39.

Proposes further development of "the method in which the laboratory or workshop procedure may be used to offer students real opportunities to implement the learning and skills obtained in the classes."

142. WHITMORE, CHARLES E. "Communication," *Journal of Philosophy*, XLIII (May 9, 1946), 266-74.

Examines the idea advanced in John Grote's *Exploratio philosophica* that experience is a process of communication.

143. WIKSELL, WESLEY. "The Problem of Listening," *Quarterly Journal of Speech*, XXXII (December, 1946), 505-8.

Says effective listening involves (a) adequate hearing acuity, (b) recognition of obstacles, (c) listener's adaptation to specific kind of listening, (d) relationship between listening and vocabulary, and (e) judging what is heard.

RELATED FIELDS: SPEECH AND JOURNALISM

SPEECH

Professional writing about speech in college has dealt chiefly with teaching methods and teacher education.

Densmore (150) discusses methods used in a course in public speaking. Emerson (152) illustrates the use of the case format of law schools in teaching argument. Hager (154) calls upon teachers of speech to link their subjects to social science.

Two articles deal with tests. Clark (147) reports a study made to work out a group projection test, and Duncan (151) describes a pair of testing devices for individual differences which may underlie difficulties in the oral interpretation of literature.

Specific programs have been described. McKelvey (157) tells how the fundamentals course in speech is handled at Stanford University; Blank (146) describes work in play production at Berea College.

Herendeen (155) discusses three essen-

tials in speech education: theory, method, and material.

The education of teachers of speech has become a matter of widespread debate. Berry (144) questions the kind of education given to prospective teachers of speech and (145) argues that they should have, first of all, a liberal education. Coulton (149) agrees and calls for an examination of the relationships between the speech and other departments of the college. Fessenden (153) writes for prospective teachers. Lillywhite (156) reports a study made at New York University in 1943 to discover the needs of speech teachers in Minnesota. A committee on teachers' education (148) reports a survey of the place of speech in eighty-two teachers colleges in different sections of the United States.

144. BERRY, MILDRED FREBURG. "The Modern Teacher of Speech Is Obsolete," *Quarterly Journal of Speech*, XXXII (April, 1946), 143-45.

Questions the kind of education given to prospective teachers of speech; protests against a rigidly prescribed course of craft training beginning with the freshman year.

145. BERRY, MILDRED FREBURG. "A Liberal Education for the Teacher of Speech," *Quarterly Journal of Speech*, XXXII (October, 1946), 287-91.

Argues that the teacher of speech needs, first of all, a liberal education which would mean a competent knowledge of (a) literature, (b) social studies, (c) natural sciences and mathematics, (d) the arts, (e) foreign language, and (f) communication skill.

146. BLANK, EARL W. "Integrating Dramatic Activities at Berea College," *Quarterly Journal of Speech*, XXXII (October, 1946), 318-23.

Describes the organization of the Berea Players and gives a sample production calendar for a one-act play staged by a student director as a production course project at Berea College.

147. CLARK, RUTH MILLBURN. "Group Application of the Thematic Apperception

Test," *Quarterly Journal of Speech*, XXXII (October, 1946), 343-49.

Reports the findings of a study made to work out a group projection test, with an objective key for evaluation, from the Thematic Apperception Test developed by H. A. Murray and others at the Harvard Psychological Clinic, and to find its reliability.

148. COMMITTEE ON TEACHER EDUCATION. "Speech in Teacher Education," *Quarterly Journal of Speech*, XXXII (February, 1946), 80-102.

Reports the findings of a survey of the place of speech in the educational program of eighty-two teachers colleges located in different sections of the United States.

149. COULTON, THOMAS E. "Are We Isolationists?" *Quarterly Journal of Speech*, XXXII (December, 1946), 425-29.

Agrees with Mildred Freburg Berry (*Quarterly Journal of Speech*, October, 1946) that the education of a teacher of speech should be based on the liberal arts; calls for an examination and restatement of the relationships between the speech and other departments of the college.

150. DENSMORE, G. E. "The Teaching of Speech Delivery," *Quarterly Journal of Speech*, XXXII (February, 1946), 67-71.

Discusses the methods and techniques used in the teaching of delivery in a course in public speaking.

151. DUNCAN, MELBA HURD. "Localizing Individual Problems in Oral Interpretation," *Quarterly Journal of Speech*, XXXII (April, 1946), 213-16.

Deals with two testing devices useful in localizing individual differences which may underlie difficulties in the oral interpretation of literature: (a) standard personality inventories and supplementary questionnaires and (b) test of "expressiveness."

152. EMERSON, JAMES GORDON. "The Case Method in Argumentation. III," *Quarterly Journal of Speech*, XXXII (February, 1946), 1-12.

Gives a few illustrations to show how the case format used in law schools may "be adapted to the more varied and less systematized patterns of controversy found in the field of general argument."

153. FESSENDEN, SETH A. *Speech and the Teacher*. New York: Longmans, Green & Co., 1946.

Contains material for prospective teachers; relates teaching principles with speech principles.

154. HAGER, CYRIL F. "Speech and Effective Communication: Re-examination of Basic Assumptions," *Quarterly Journal of Speech*, XXXII (February, 1946), 26-30.

Calls upon teachers of speech to link their subjects to social science because of the need for a sociological orientation of general speech; gives some concepts from related fields of study which hold implications for the teacher of speech.

155. HERENDEEN, JANE. *Speech Quality and Interpretation*. New York: Harper & Bros., 1946.

Discusses three essentials of speech education: theory, method, and material; advocates oral reading as intellectual discipline and the study of literature as experience.

156. LILLYWHITE, HEROLD. "Speech Needs of Teachers," *Quarterly Journal of Speech*, XXXII (December, 1946), 496-501.

Reports the findings of a study made at New York University in 1943 to discover the needs of speech teachers in Minnesota.

157. MCKELVEY, D. P. "Improving the Fundamentals Course," *Quarterly Journal of Speech*, XXXII (December, 1946), 501-5.

Comments on the weaknesses of the fundamentals course in speech; reports the results of a study made of 173 sections of four fundamentals courses; tells how the course is handled at Stanford University.

JOURNALISM

In the opinion of Playfair (162) most courses in practical journalism are poor; he thinks the properly balanced liberal arts program the best preparation for journalism. The American Council on Education for Journalism (158) describes the beginning of an accrediting program for schools of journalism.

A preliminary journalism aptitude test has been evaluated by Cook and Knowles (159). Students of journalism

should, according to James (160), be required to study public speaking.

Merwin (161) says that the teacher of journalism must make students "able to take their places on the communication 'firing line' as potential interpreters." Wolseley (163) supplies an annotated bibliography useful to teachers.

158. "American Council on Education for Journalism," *Journalism Quarterly*, XXIII (June, 1946), 263-64.

Describes the beginning of an accrediting program for schools of journalism.

159. COOK, WALTER W., and KNOWLES, WENDELL. "The Minnesota Aptitude Tests: Construction and Evaluation," *Journalism Quarterly*, XXIII (June, 1946), 202-20.

Describes preliminary journalism aptitude tests, the first revision, the administration of the tests, the rating scales as criteria, the evaluation of the tests, the comments on the tests; gives conclusions and makes recommendations.

160. JAMES, REESE D. "Public Speaking as a Journalism Course," *Quarterly Journal of Speech*, XXXII (December, 1946), 511-15.

Gives reasons why public speaking should be a required course in the curriculum for students of journalism: (a) essential for reporters, (b) good for radio reporting, (c) helpful for writers.

161. MERWIN, FREDERIC E. "The Journalism Teacher Faces the Atomic Age," *Journalism Quarterly*, XXIII (March, 1946), 1-4.

Takes "a quick glance backward and a longer examination of the future"; says that the teacher of journalism must train "young men and women so that they will be able to take their places on the communication 'firing line' as potential interpreters."

162. PLAYFAIR, W. E. "Why Teach Journalism?" *English Leaflet*, XLV (June, 1946), 81-88.

Calls for courses that will teach students how to read newspapers intelligently; thinks most courses in practical journalism poor; considers the properly balanced liberal arts program the best preparation for journalism; urges that formal journalism if taught should be an exercise in limpid English.

163. WOLSELEY, R. E. *The Journalist's Bookshelf*. Chicago: Quill and Scroll Foundation, 1946.

Contains an annotated, selected bibliography useful to teachers of journalism.

ENGLISH IN ENGINEERING EDUCATION

In his presidential address before a meeting of the Society for the Promotion of Engineering Education in June, 1946, Professor Harry S. Rogers said: "In summary, the development of engineering education has been an orderly, biological evolution. It began as a variant of physical science in the formative era, reached its peak of specialization in the developmental era, and focused its emphasis upon the development of students in the fundamental and personal era. . . . Today, on the threshold of a new era, there are new accents of need, demand, purpose and objectives that do not supplant but supplement the older ones."

During this fundamental and personal era of engineering education English and the humanities have been accorded a place in the program. The humanistic-social studies have been widely discussed. Hammond (168) reviews the organization and aims of the Division on Humanistic-Social Studies of the Society for the Promotion of Engineering Education. Boarts and Hodges (166) report the characteristics of the humanistic-social studies in eight schools and describe the courses. Rose (171) summarizes information gathered by a questionnaire sent to 123 universities and colleges concerning the implementation of recommendations to institute humanistic-social courses. These courses, says Ames (164), should "be accorded the independent status and dignity commensurate with their mission in the education of engineers." Borg (167) thinks that they have no place. Teare (172) relates the humanistic-social

program to the technical courses. And Thompson (173) discusses the scientific-technological and the humanistic-social divisions in engineering colleges and indicates problems in the latter division.

In articles dealing more specifically with English, Price (170) says that an engineer should make it his "prime business to learn to write and speak English well." MacEachron (169) summarizes discussions of desirable training in English for young graduate engineers. Walter (174) calls for standardized bibliographical forms. Zetler (175) tells why engineers object to the study of English and recommends courses planned especially for engineering students.

Blaisdell (165) reviews the past of engineering education and thinks the lack of ability to use oral and written language the most striking deficiency of engineers.

164. AMES, ALFRED C. "Should Humanistic-Social Study Be Made Engineering Education?" *Journal of Engineering Education*, XXXVI (May, 1946), 543-46.

Raises two questions: (a) what is peculiar to engineering and (b) whether "engineering education" means education peculiar to engineering, or education of prospective engineers; argues that "humanistic-social studies be accorded the independent status and dignity commensurate with their mission in the education of engineers."

165. BLAISDELL, ALLEN H. "New Objectives in Engineering Education," *American Association of University Professors Bulletin*, XXXII (summer, 1946), 265-75.

Reviews the past of engineering education; finds a general unanimity of opinion concerning revised curriculums; thinks the lack of ability to use oral and written language the most striking deficiency of engineers; concludes that too much emphasis has been put on individual accomplishment, that education must be based on broader human sympathies.

166. BOARTS, ROBERT M., and HODGES, JOHN C. "The Characteristics of the Humanistic-Social Studies in Engineering Educa-

tion: A Report," *Journal of Engineering Education*, XXXVI (January, 1946), 339-51.

Reports (Part A) on the characteristics of humanistic-social studies in eight schools selected because of variety of plans used in handling nontechnical studies, variety of types of schools, and geographical considerations; examines the characteristics of the humanistic-social courses under six headings: (a) organization, (b) general objectives, (c) curriculum, (d) specific objectives of the curriculum components, (e) methods of instruction, (f) teacher selection and training; gives (Part B) a brief description of the humanistic-social courses given in each school visited.

167. BORG, S. F. "Humanistic-Social Studies in Engineering—Another Viewpoint," *Journal of Engineering Education*, XXXVI (March, 1946), 424-25.

Argues against including humanistic-social studies in an engineer's education.

168. HAMMOND, H. P. "Report on Humanistic-Social Studies in Engineering Education: Introduction," *Journal of Engineering Education*, XXXVI (January, 1946), 338-39.

Mentions articles dealing with humanistic-social studies; reviews the organization and the aims of the Division on Humanistic-Social Studies of the Society for the Promotion of Engineering Education.

169. MACEachron, K. B., JR. "As Others See Us," *News Letter of the College English Association*, VIII (March, 1946), 1, 3, 4.

Summarizes discussions of desirable training in English by men associated in the training of young graduate engineers for the General Electric Company; considers letter-writing, preparation of reports, and public speaking particularly essential in industry.

170. PRICE, RICHARD R. "If I Were an Engineer," *Journal of Engineering Education*, XXXVI (April, 1946), 496-501.

Says that, among other things, he would make it his "prime business to learn to write and speak English well."

171. ROSE, LISLE A. "Summary of Information Concerning Humanistic-Social Courses in Engineering Colleges," *Journal of Engineering Education*, XXXVII (December, 1946), 336-39.

Summarizes the information gathered by a questionnaire concerning the implementation of the recommendations of the Hammond Committee sent to 123 universities and colleges, Active Institutional Members of the S.P.E.E.; finds (a) differences of interpretation of humanistic-social courses, (b) feeling that a five-year curriculum is necessary to achieve aims of the Hammond Committee, (c) difficulties encountered in putting recommendations into effect, (d) widespread efforts to implement the proposals of the Hammond Committee.

172. TEARE, B. R., JR. "Planning the Professional Aspect of the Humanistic-Social Courses," *Journal of Engineering Education*, XXXVII (December, 1946), 344-52.

Discusses the direct relationship of the humanistic-social program to the technical courses; tells ways in which the humanistic-social courses can serve technical courses: (a) by emphasizing the concept of planning and citing problem of assignments from a class in English composition, (b) by familiarizing students with the inductive approach to problems; inquires what common elements and what reciprocal relationships can be strengthened and notes five stages: definition, planning, execution, checking, and learning; concludes that it is more important to plan how to treat than what to treat.

173. THOMPSON, KARL A. "The Engineer One-fifth Humane," *Comparative Literature News-Letter*, IV (March, 1946), 45-46.

Discusses curriculum revision in engineering colleges which set up two major divisions: scientific-technological and humanistic-social in a ratio of seventy-five to twenty-five if possible; indicates problems in the Humanistic-Social Division: (a) scope, (b) distribution, (c) division between required and elective courses, (d) definition of a nontechnical course, (e) course content; cites the humanistic program at Case School of Applied Science.

174. WALTER, JOHN A. "Footnote and Fancy Free," *Journal of Engineering Education*, XXXVII (December, 1946), 356-58.

Reports a fruitless search for rules on documentary form conducted through a dozen well-known periodicals; notes divergence of opinion about the importance of the author of an article, about the title of the article, about methods of recording data, about volume and page numbers of books and periodicals, about styles

of presenting publishing data, about miscellaneous details; calls for standardized bibliographical forms.

175. ZETLER, ROBERT L. "The Inarticulate Engineer," *American Association of University Professors Bulletin*, XXXII (autumn, 1946), 538-44.

Explains the graduate program of the Westinghouse Electric Corporation at Pittsburgh; discusses influences which tend to make the engineer object to the study of English: (a) the program of the engineering school, (b) his deep interest in engineering, and (c) the failure of English departments to provide courses designed to fulfil the needs of scientists and to assign less able teachers to the engineering sections; recommends increasing the period of the engineer's education to five years and planning courses in English for engineering students.

PREPARATION OF THE TEACHER OF ENGLISH

Perhaps never before has there been a greater demand for more and better teachers. Yet during 1946 relatively few articles dealt with the problem of teacher education.

Creek (177) points out that the chief problem in the college teaching of English is how to improve the quality of the teachers and makes five proposals. Hartley (181) describes the qualities peculiarly necessary for success in the teaching of English. Grey (180) discusses three needs in the program for teacher education. And Johnson (183) calls upon teachers to be educators rather than special trainers.

Three articles criticize the graduate program. Price (184) thinks that a broader kind of training to develop a talent for generalization, interpretation, and evaluation is needed. Angus (176) criticizes literary research and says that the teaching of English by factual scholars has resulted in "tragic waste and distortion." And Hollis (182) reports opinions of outstanding educators on curricular changes which might improve the doctoral cur-

riculum in certain fields of study, English being included.

Fairchild (178) thinks that a scholar may be an excellent college teacher if too many obstacles are not placed in the way of his scholarship; he points out the essential harmony between classroom and study. Firebaugh (179) argues that the educator should ignore no medium, however unacademic, which spreads knowledge.

176. ANGUS, DOUGLAS. "The Vanishing Point in Scholastic Criticism," *Antioch Review*, VI (March, 1946), 109-17.

Thinks literary research a "form of futile intellectual activity" carried on under the patronage of the university; says that the teaching of English by factual scholars has resulted in "tragic waste and distortion": (a) neglect of contemporary literature, (b) neglect of creative writing, (c) overemphasis on poetry, (d) neglect of later comparative literature.

177. CREEK, H. L. "The CEA and Better Teachers," *News Letter of the College English Association*, VIII (February, 1946), 1, 5.

Says that the chief problem in the college teaching of English is how to improve the quality of the teachers; discusses the problem of recruiting and training; makes five proposals: (a) more scholarships, (b) more salary, (c) limited load in composition teaching, (d) promotion given equally to teachers of composition and teachers of literature, (e) experiment to develop effective methods of training teachers.

178. FAIRCHILD, HOXIE NEALE. "The Scholar-Teacher," *American Scholar*, XV (spring, 1946), 203-11.

Discusses the question of the scholar versus the teacher; thinks that a scholar may be an excellent college teacher if too many obstacles are not placed in the way of his scholarship; points out the essential harmony between classroom and study.

179. FIREBAUGH, JOSEPH J. "On Being Unacademic," *College English*, VII (April, 1946), 412-16.

Argues that the educator should ignore no medium which spreads knowledge, that the col-

lege professor should make his knowledge as widely available as possible.

180. GREY, LENNOX. "Improving In-College and In-Service Education of Teachers," *College English*, VII (April, 1946), 400-404.

Discusses three needs in the program for teacher education: (a) to meet the revolution in communication in the last twenty years, (b) to simplify the study of printed literature, (c) to expand and simplify by emphasizing five communication skills: observing, reading, writing, listening, speaking.

181. HARTLEY, HELENE W. "The Preparation and Selection of Teachers of English," *Bulletin of the National Association of Secondary-School Principals*, XXX (February, 1946), 11-17.

Considers qualities peculiarly necessary for success in the teaching of English: (a) a knowledge of world, American, and contemporary literature, power to interpret literature, ability to teach reading; (b) ability to speak and write well, an interest in writing as a creative art, an understanding of the nature and structure of language and semantic problems, an awareness of the import of the radio and motion pictures; (c) an aliveness to the world of today.

182. HOLLIS, ERNEST V. "Opinions on the Nature of Doctoral Curricula," *School and Society*, LXIII (April 6, 1946), 233-36.

Reports briefly opinions of outstanding American educators on curricular changes which might improve the doctoral curriculum in named fields of study, English being included.

183. JOHNSON, BURGESS. "Education or Special Training," *News Letter of the College English Association*, VIII (September, 1946), 1, 5.

Says that an education in English has often been sacrificed to a narrow special training for future English teachers; thinks that if English is to justify itself in the college curriculum, teachers must be educators rather than special trainers.

184. PRICE, SHERWOOD R. "An Opinion on the Training of Teachers in the Humanities," *Journal of Engineering Education*, XXXVII (September, 1946), 79-95.

Calls the present methods of graduate training for teachers of English and the humanities in the engineering college inadequate because of high degree of specialization; thinks a broader kind of training to develop a talent for generalization, interpretation, and evaluation is needed; recommends (a) a revitalized and broadened doctorate, (b) only so much research "as would not conflict with the necessity for tying together as much knowledge as present discoveries will point the way toward unifying."

Report and Summary

About Literature

TEACHERS INTERESTED IN WORLD literature will find helpful several essays on European authors which have appeared recently in various periodicals.

IN "THE FRENCH LITERARY MIND" Wallace Fowle describes with remarkable lucidity the several characteristics which he believes French authors share in common. Among these is the trait of sociability, a kind of worldliness, which derives from the fact that the French author is always "aware of a public mind which must be subjugated and enchanted." Another shared ideal of French authors is their awareness of the spiritual mission of literature, expressed by their willingness "to unmask the spiritual turmoil and aspiration of man." There is also a kind of solitariness about French literature due to the fervent identification it establishes with the past. "French art is knowingly the renewal of tradition and not the discovery of the new." A special secret of the French literary mind "is the dialogue it creates with another mind of its time"—the manner in which it "supports and values the existence of opposing minds at any given moment of history." Finally, there is the unity of inspiration. "What unites all major works of French literature is the psychological inquest of man, an inquest to which each author seems dedicated." This essay appears in the winter *Accent*.

"MAURIAC'S DARK HERO," ALSO BY Wallace Fowle, appears in the winter *Sewanee Review*. In this he analyzes François Mauriac's three major novels, *Le Baiseau lépreux*, *Génitrix*, and *Le Désert de l'amour*, to show what is that author's main concern. Of Mauriac he says: "The human heart is the microcosm of the universe. Each individual heart is the reflection of the uni-

verse, the container of immensity. Mauriac studies in his hero's heart its tragic persuasion and uniqueness."

THE WINTER *SEWANEE REVIEW* also contains a generous sampling of translations from contemporary French writers. Among these are selected poems from the works of Henri Michaud, with a note on his poetry by the translator, Richard Ellman; a literary essay by Albert Camus on the seventeenth-century French writer Chamfort; and a philosophical essay by Jacques Maritain, "Action: The Perfection of Human Life." This last pertains importantly to literature because it is a comparison of contemporary atheistic existentialism with the existentialist intellectualism of Thomas Aquinas.

HARRY LEVIN CONTRIBUTES AN excellent analysis of the art of Flaubert, "Portrait of the Artist as a Saint," to the winter *Kenyon Review*. Levin feels that there is more of Flaubert in his *La Tentation de Saint-Antoine* than in any of his other creations—in fact, that it is Flaubert's spiritual autobiography. Although he re-examines other of Flaubert's works in his discussion, it is primarily *La Tentation* which he analyzes, partly to draw his portrait of Flaubert, and partly to the point that the book is "a higher criticism of ancient myth and a modern myth of evolutionary progress."

"MEMORIES OF FRANZ KAFKA" BY J. P. Hodin is an essay which, in fact, is comprised of notes for a definitive biography of that author. Hodin interviewed the German painter F. Feigle, who knew Kafka intimately during his early years in Prague, and also Mrs. Dora Dymnant, who was Kafka's close friend during the closing

months of his life. From the recollections, Hodin has reconstructed an interesting picture of an author at work. This appears in the January issue of the British *Horizon*, which has recovered from a kind of frostbite imposed by the war years and is blossoming out with some excellent literary criticism. Address: 2 Lansdowne Terrace, London, W.C. 1.

"KAFKA'S CAGE" BY ROBERT WOOSTER Stallman in the winter *Accent* is a detailed analysis of "The Hunger-Artist," which Stallman considers one of the greatest short stories of our time. He discusses it as a good example of "realism of detail within a framework of symbolism" which is Kafka's unique quality and his special gift to modern fiction.

THE BRITISH MAGAZINE *LIFE AND Letters* includes in a recent number a very illuminating "Introduction to Modern Greek Poetry" by Kenneth Young. The art of poetry, it appears, is being practiced with vigor and skill despite the turmoil and hardship which characterizes daily life in Greece today. It is of two kinds—oral folk poetry of the troubadour tradition and written modern poetry. The folk poetry, which springs remotely from the Homeric tradition, has been handed down undiluted and little affected by centuries and circumstances to be as popular today "in smart Kolonaki in Athens as in the rudest shepherd hut in the Epirus." The written poetry of ancient Greece has no direct descendants. The written poetry of modern Greece began in the nineteenth century with the nationalist poetry of Solomos, Palamos, and Kalvos. The outstanding poet now writing is Angelos Sikelianos, whose *Akritika*, written during the occupation, is considered by many critics to be the finest poem in any language to have come out of the war. Vassili Rotos, poet of the Resistance, has done good work which is much read. Georg Seferis, who translated the works of T. S. Eliot into Greek, has definitely turned Greek writers away from the influence of literary France.

Finally, says Young, "the most tastefully produced postwar literary and artistic magazine is the Greek *Aionas*."

IN HIS "NOTES ON THE AVANT-GARDE" in the March *Tomorrow* Charles J. Rolo strikes at the root of the trouble which has produced the chasm between the modern author and the modern reader across which each shouts names at the other down the wind. The *avant-garde* writers are disgusted at the hostility to good literature allegedly displayed by "commercial" publishers and reviewers. But, says Rolo, who has just read a great many of their works, they are answered "by the very nature of their output, the enjoyment of which requires a highly cultivated taste." He then goes on to make this important point. "The struggle of such nonconformists as Stendhal, Flaubert, Dostoevski, and Dickens, was largely confined to their subject matter. Their struggle was for the right to speak freely on subjects that were taboo. There was little, if anything, in their *manner*, their form and use of language, likely to discourage the educated reading public of their day." The *avant-gardes* depart to such an extent from the conventional structure of the short story and the novel, from the conventional methods of portraying character, from the accepted uses of language, that they have lost contact with the average reader. Rolo believes that the experimentalists should push beyond the horizons of conventional fiction; but, in examining recent products, he sees little evidence that current works of the *avant-garde* are of a nature that would indicate that it is "spearheading the forward movement of the larger body of workers in literature."

IN CONTRAST TO THE *AVANT-GARDES* of today, George Eliot appears to have inhabited another planet. Nevertheless, a very readable essay on her novels, written by Graham Hough, appears in the January *Horizon*. Hough discusses her work as that of a novelist-philosopher who, for a picture of social conditions in England, is much more reliable than Jane Austen or Dickens,

though duller. With George Eliot, Hough says, the novel develops a sense of responsibility, "a responsibility to life as it is, an intention of doing justice to the facts of the case."

T. S. ELIOT'S *FOUR QUARTETS* ARE reconsidered by R. W. Flint in the winter *Sewanee Review*. Anyone interested in contemporary American poetry generally, as well as in Eliot, will find this essay useful. A good deal of recent criticism has been unsympathetic to Eliot. Flint thinks very well of the *Quartets*, which he believes have "proved themselves as poetry and as a valuable record of modern religious experience."

TWO ESSAYS ON *KING LEAR* BY Robert Heilman should be helpful to teachers of Shakespeare. "The Unity of *King Lear*," in which the relationship of the Lear and Gloucester plots is analyzed to show a remarkable unity in the play, appears in the winter *Sewanee Review*; "The Times' Plague," a study of the sight pattern in *Lear*, in the *Quarterly Review of Literature* (Vol. IV, No. 1).

SOME UNPUBLISHED LETTERS OF Bret Harte, written chiefly to William Dean Howells, then editor of the *Atlantic Monthly*, are printed in an article by Bradford Booth in the January *American Literature*. They present a picture of Harte both at the height of his popularity and during his gradual drifting into the shadows of obscurity. Six unpublished letters of Swinburne which contain some commentary on American literature appear in the same magazine.

EVERY AMERICAN OUGHT TO READ "The Battle for German Youth" by Fred M. Hechinger in February *Harper's*. The author has only recently returned from Germany and here presents specific evidence which shows very clearly that our attempts to re-educate the German people have failed, and why. The major reason for our failure is because top-level policy insists that "the Germans use their own bootstraps to pull themselves out of the mental morass," that reforms are not to be "im-

posed" lest they be labeled undemocratic. The result is that the education branch of the American military government is the most frustrated group of people in Germany. The old nationalistic elements in Germany play up their obstructionist ideas as untouchably democratic measures, while they decry American government reform as military government dictatorship. In the schools at every level there is bad teaching, lifeless emphasis on academic knowledge. Many minor Nazis have been reinstated as teachers. There is an organized delaying action calculated to defeat the victors in Germany—a vicious undercover war. The prize of the clash of forces is German youth. The forces of democracy, represented by the American government in Germany, are losing badly.

WORD STUDY (G. & C. MERRIAM free periodical), joining in the celebration of the centenary of the first Merriam-Webster dictionary, presents a history of "A Hundred Years of Linguistic Study." Kemp Malone, the author, reviews an amazing series of recoveries of lost tongues and, more important, advances in understanding language processes and developments. From the old notion that the simpler languages were degenerate forms of older, more perfect, ones, we have come to see them as the natural products of progress.

"THE COLLEGE STUDENT LOOKS AT High School English," by Marvin Magalaner in *High Points* for January, reports that the majority of freshmen in the College of the City of New York think their high-school composition training unsatisfactory but approve the work they had in literature. Most significant is his comment that, to his surprise, the freshmen praise most the high-school courses in *world literature*.

THE ANNUAL READING CONFERENCE at Pennsylvania State College will be held June 21 to June 25, 1948, under the direction of George E. Murphy, who has charge of the Reading Clinic there. The central theme will be "Reading for Growth and Development."

Books

TEACHING FRESHMEN TO READ

That college freshmen as a group do not read successfully has been asserted rather generally in recent years. That they can be taught to read successfully is still a hypothesis. Professor Altick¹ offers a method of attack and materials for the improvement of reading at the college level. Recognizing the close affinity between the arts of reading and writing, he presents his analysis of the reading process in terms familiar to the teacher of composition and to the student in a composition class. He makes clear to the student that the same problems of writing which plague him currently—word choice, sentence construction, felicity and accuracy of expression, and the establishment of "tone"—have been met and conquered in various ways by the successful writers illustrated by excerpt or have vanquished or made ridiculous the unsuccessful writers, also illustrated by excerpt.

The plan of the book is to make the student conscious of the worth of thorough reading by awakening his perceptions to the qualities of words, the honesty and dishonesty of propaganda, the exacting demands of logic, the artistry of syntax, and the emotional values of rhythm, figure, and symbol in prose and verse. The style is informal and chatty; the illustrations of writing are numerous, though in some instances too brief; and the exercises are well conceived and stimulating.

I would feel no reluctance to use the book in a freshman English course, but I would be aware of two important cautions. The effective use of the book calls for a painstaking study of the text, the performance of many exercises, and the assignment of much collateral reading as laboratory work. In the customary English course this time would

have to be gained at the expense of composition itself. Since Mr. Altick's book is obviously geared to a composition course, it is fair to raise this point. Furthermore, while I would concede willingly that the book will lead good readers to read better, I feel that it is pitched at a level too high to raise the poor reader out of his muddle. For the lower quarter, or possibly the lower half, of a freshman class there is lacking from this book an elementary analysis of how to get meaning from a passage, how to find the central thought of a paragraph, and how to approach the various kinds of reading met in a college course. The poor reader (and there are, unfortunately, many such in our colleges) will need a preliminary course in reading essentials before he can fully profit from the stimulating suggestions of this text.

ROBERT C. POOLEY

UNIVERSITY OF WISCONSIN

THE AUGMENTED PREFACES TO SHAKESPEARE

Granville-Barker's 'prefaces to Shakespeare, available heretofore only in the English edition, are now published in this country,¹ rearranged, in part revised, and with notable additions. The additions consist of a preface to *Othello*, recently issued separately in England, and one to *Coriolanus*, finished only shortly before the author's death. The revisions occur mainly in the prefaces to *King Lear* and *Julius Caesar*. In the latter the important change is in the characterization of Cassius; in the English edition he is presented as a brilliant temperamental egoist,

¹ Harley Granville-Barker, *Prefaces to Shakespeare*, Vol. I (*Hamlet*, *King Lear*, *The Merchant of Venice*, *Antony and Cleopatra*, *Cymbeline*) and Vol. II (*Othello*, *Coriolanus*, *Romeo and Juliet*, *Julius Caesar*, *Love's Labour's Lost*). Princeton: Princeton University Press, 1946 and 1947.

¹ Richard D. Altick, *Preface to Critical Reading*. New York: Henry Holt & Co., 1946. Pp. 321+xix.

in the American rather as "something of an ascetic and with the makings of a fanatic." But, in both, his contradictory traits are emphasized as making him all the more human and even lovable, so that the total impression is not very different.

The changes in the treatment of *King Lear* are more scattered. Thus the introductory section on Lamb's and Bradley's objections to it as a stage play are more completely discussed—and convincingly refuted. In the section on "Construction" part of a footnote is omitted, and in the section on "Dialogue" an illustrative passage is added. More important changes occur in the treatment of *Lear* himself, and there is an interesting addition of four lines about the Fool as not a half-wit but a "natural." On the whole, the revision of *King Lear* records no fundamental changes in judgment. Thus, judging by these samples, the revisions scarcely require the purchase of the new edition by owners of the old one.

But the additions do. The new preface to *Othello* of 146 pages and that to *Coriolanus* of 149 pages are major contributions, distinguished by the same values which have made all these prefaces so essential for students of Shakespeare. Both follow the general pattern of the other prefaces: a discussion of the play as a whole, a running account of it as presented (in all the prefaces characterized by brilliant theatrical imagination), an analysis of the characters which never commits the error of treating them as living persons instead of figures in a stage play, and a comment on the act division. This plan results in some repetition, but the gain in clarity and emphasis justify it. The plan is also freely varied for each play. Thus *Othello* has an especially illuminating discussion of its "double-time," and *Coriolanus* of the different kinds of Shakespeare's verse.

The importance of Granville-Barker's criticism is so generally recognized that it scarcely requires statement again. His experience as actor, director, and playwright gives his conclusions a practical quality lacking in many commentaries on Shakespeare. He is constantly aware of the influ-

ence of the actor and of the Elizabethan stage. The introduction to the series, reprinted from the earlier edition, is an excellent illustration of this, offering in a single short statement the necessary preparation for the intelligent reading of any Elizabethan play.

But Granville-Barker was also familiar with the scholarship concerned with the plays, and he was gifted with a fine literary insight. Perhaps the most important conclusion to be drawn from these prefaces is the absolute necessity in the study of Shakespeare or any drama of a combination of the theatrical and the literary approaches. Even in so apparently scholastic a matter as textual criticism one cannot safely forget that one is dealing with a play intended to be acted (see in illustration the discussion of the text of *King Lear*). The separation in some college departments of the study of speech and drama from the study of literature as such is deplorable for both. Literary study tends to become pedantic or pretentiously philosophic; the study of plays merely as pieces for the theater is left without sound foundations. It is the special distinction of Granville-Barker that he so ably combined both these interests. We must regret that he did not live long enough to prepare more prefaces; however, those we have admirably illustrate his points of view.

GEORGE F. REYNOLDS

UNIVERSITY OF COLORADO, *Emeritus*

A CONSERVATIVE DEFENSE OF LIBERAL-ARTS COLLEGES

Nature, like liberty, is but restrained
By the same laws which first herself ordained . . .
Moderns, beware! or if you must offend
Against the precept, ne'er transgress its end.

—POPE, "Essay on Criticism"

Colleges for Freedom, by Donald J. Cowling and Carter Davidson,¹ a splendid, thoughtful, and thought-provoking book, is a conservative defense of the four-year liberal-arts college against forces which threat-

¹ New York: Harper & Bros. Pp. 180. \$3.00.

en it today, especially private nonsupport and (still more alarming in the authors' eyes) federal public support. Included are valuable explanations and descriptions of the aims and workings of such colleges based on years of experience.

Donald J. Cowling was president of Carleton College from 1909 to 1945; Carter Davidson, first associated with President Cowling at Carleton, became president of Knox College in 1936 and of Union College in 1946. The writing of the book was financed by the Carnegie Corporation of New York, and its publication was sponsored by the Association of American Colleges.

"Freedom," say the authors (as would the eighteenth-century Pope) depends upon willingness to obey the "laws that are embodied within the nature of things." In the twentieth century we seem in danger of losing this willingness in education as well as in social and political philosophy and in religious ideals. We should return to the principles which guided us earlier, or we shall lose our freedom.

Working out this thesis in connection with liberal-arts colleges, the authors assert the essential indivisibility of Christianity, democracy, and liberal education, which have "as their common aim fullness of life for the individual." College programs should be based on the teachings of Jesus as to the nature of the universe, of man, and of right and wrong. The three great enemies which have been operating to substitute force for freedom in the economic sphere are the corporation, the labor organization, and the federal government. The most dangerous of these is the last. "Too much government . . . is mankind's worst foe. . . . With the beginning of the Franklin D. Roosevelt administration . . . our distinctively American social and political concepts are being replaced by others which have been regarded until recently as incompatible with our form of government and our American way of life."

Within the framework of this basic position the authors provide an invaluable description of the liberal-arts college as they

view it and as they have experienced it. A description of a well-rounded maturity in an individual is followed by a helpful distinction between general education, "that needed by an individual to become an intelligent and cooperative member of society," and liberal education, "designed to bring out the distinctive features of his own personality." English teachers will note the stress on English in general education as an indispensable tool subject.

One chapter analyzes the curriculums of one hundred and fifty liberal-arts colleges; another stresses extra-curricular activities, including summer reading programs, with a list of books that will interest readers of this magazine. A fascinating chapter presents a blueprint for a college of one thousand co-educational students; one can here note only that in it there would be twelve students per teacher, that professors would get from \$4,000 to \$6,000 per year, and that only full professors would have tenure.

Elsewhere we find these statements:

The interest of a college teacher centers in the student and not in the progress of knowledge as such, important as that may be. Upon this distinction rests the difference between a true college and a true university.

The function of the administration of a college [is] to free the teachers to perform their true function, and to encourage them in that performance.²

In the last analysis the teacher must be responsible for his own work—the relationship in a true college can never be one of supervision.

The most difficult problem in connection with the future of higher education in this country is that of securing adequate financial support for private colleges and universities.

With the last of the statements the authors return to their thesis. Only through private giving can the liberal-arts colleges exist and perform their true and important functions. The book concludes with the ring-

² English teachers will be interested in the account that accompanies this observation, of an English teacher whose working week was discovered to be fifty-two hours, with no allowance of time for reading, research, administrative duties, or meetings.

ing challenge which provides its title: "The freedoms we have cherished—intellectual and spiritual, political and economic—are an essential unity, and the understanding of this unity and of its implications for ourselves and for the world is the concern of our American colleges—for freedom."

ARTHUR M. COON

SAMPSON COLLEGE
SAMPSON, NEW YORK

A STUDY OF HARDY

Professor Harvey Curtis Webster's study of Hardy¹ attempts to prove that pessimism is not really the keynote of Hardy's thought, that hope and a belief in the ultimate progress of man more strongly mark the work of the great Late Victorian. It is an interesting thesis, and one that has more than once been advanced, by no less an authority than Hardy himself, in his announcements of his belief in "evolutionary meliorism," even while he at the same time interpreted everything from a deterministic point of view. Professor Webster carefully traces the changes in Hardy's outlook and in his practices as a poet and novelist, from his early pre-Darwinian idealization of nature and his orthodox Christian piety, through his troubled years when Huxley, Darwin, Spencer, and Swinburne broadened that despair which had already begun with his observation that he belonged to a declining social group (the yeoman class) and with his disillusionment not only with Christianity but also with Christians. We see him gradually developing his notions of "crass Casualty," "dicing Time," and eventually the Immanent Will. Throughout, we observe his growing conviction that man as a social being can improve his lot, that much of the evil that befalls him comes from no cosmic source but from his own failure to advance. We see Hardy successfully married, and tri-

umphing as a novelist, and enjoying the friendship of many of his greatest contemporaries. As we read about this career, we remember that Professor Webster was to show that pessimism is not the keynote of Hardy's work. Yet again and again the "twilight view of life" (p. 86) comes out. In the midst of success, Hardy is determined to look the worst in the face; he has had, like Hamlet, "bad dreams." All his "meliorism," all his hope for the Immanent Will finally becoming conscious in man, and thus lifting man from his misery, will not hide the profound despair in Hardy's soul. And the Late Victorian decades were not of much help. W. R. Greg, Winwood Reade, Mill, Clifford, Francis Newman, Sully's *Pessimism*, and the English translations of Schopenhauer and Von Hartmann—all these gave growing distinctness to "the nightmare view" of man and his destiny. It is therefore difficult to believe that Hardy's thought is not distinguished for its profound pessimism.

What, then, is the value of Professor Webster's book? The answer is that, while all its strands are not woven into a consistent pattern, the strands are really there. The author tells us that it was the "preparation of [a] doctoral dissertation which started [him] on this book" (p. vii). Both in its style and in its organization it still has something of the Ph.D. thesis about it. The style lacks force and color; the organization, while covering all the necessary ground, fails to bring to a focus just what Professor Webster sets out to do. Hardy's yeoman-like ruggedness, his almost mystical view of the forces of nature, his pity and his hope for man, his sense of the cosmic, his mournful determinism awkwardly companioned by his "meliorism" in the hands of "free" men, the nature of his poetry, the technique of his novels—these are all dealt with in Professor Webster's book, but more discretely than organically. The art and thought of Thomas Hardy still awaits its definitive study.

CHARLES FREDERICK HARROLD

OHIO STATE UNIVERSITY

¹ Harvey Curtis Webster, *On a Darkling Plain: The Art and Thought of Thomas Hardy*. Chicago: University of Chicago Press. Pp. x+240. \$3.50.

Brief Reviews

[Mention under this head does not preclude review elsewhere.]

FOR THE GENERAL READER

Harp in the South. By RUTH PARK. Houghton. \$2.75.

The setting is a slum in Sydney, Australia. Life centers upon birth, love, and death. Many are not without pride. The wolf is ever at the door; old people totter and fight; the men drink; the young crave love and something better than they will ever know. An excellent Australian novel.

Abraham Lincoln: His Autobiographical Writings. Edited by PAUL M. ANGLE. Rutgers. \$15.

Third-person biography, interspersed with autobiographical letters. The editor is director of the Chicago Historical Society.

Send for Miss Cora. By CHARLEY ROBERTSON. Reynal & Hitchcock. \$3.00.

A good story and a thoughtful study of the tobacco region of Kentucky. Lennie is a boy of seventeen whose father was murdered by night-riders. His search for the beautiful gray horse ridden by the leader and his early love for a mature woman, Miss Cora, lend excitement and mystery to a convincing tale of the tobacco industry.

In Henry's Backyard: The Races of Mankind. By RUTH BENEDICT and GENE WELTFISH. Schuman. \$2.00.

Henry, stock citizen of One Shrinking World, dreamed that the whole world was living in his backyard. The story of the reactions of the races is told in gay grotesque pictures. Scientists present "facts" as proof that many of our notions about "differences" are "just plain ridiculous."

Son of the Moon. By JOSEPH GEORGE HITREC. Harper. \$3.00.

The 1948 Harper prize novel. The lovely heroine quotes her mother as saying: "The first thing to remember about India is that it is made up of Indians and not Europeans." The love story of a young Hindu pilot, legendary descendant of the moon, and the beautiful Chanda. Both young people had a Western point of view. Many characters; a panoramic picture of changing India as a whole. Three hundred and eighty-three pages of small print.

Cry, the Beloved Country: A Story of Comfort in Desolation. By ALAN PATON. Scribner. \$3.00.

A story of Africa, of an exploited people, of a relentless social system which drives the natives of a country to want, racial hatred, and unrest. Quite readable, convincing, and with food for thought. The scene is laid near and in the gold district of Johannesburg. A native pastor is the hero.

1939. By KAY BOYLE. Simon & Schuster. \$2.50.

A glamorous Parisienne is left alone among the mountain peasants when her lover enlists. Miss Boyle's prose is always special, but her story is not up to her usual standard.

Lucinda Brayford. By MARTIN BOYD. Dutton. \$3.00.

A four-generation story. The grandparents live in Australia, where Lucinda's parents are born. Lucinda's rich mother ambitiously arranges an aristocratic English marriage for her interesting daughter. Rather plotless but entertaining. Literary Guild selection for March.

Temper the Wind. By CLYDE BRION DAVIS. Lippincott. \$2.50.

By the author of *The Great American Novel* and *The Anointed*. The story of a war veteran, prizefighter, and garage mechanic who has returned to his Wyoming home town. Small-town personalities and lengthy boarding-house conversations, with two love stories.

It Took Nine Tailors. By ADOLPHE MENJOU and M. M. MUSSELMAN. Foreword by CLARK GABLE. Whittlesey. \$3.50.

Adventures in Hollywood since the silent-picture days; evolution of picture-making.

Towboat River. By EDWIN and LOUISE ROSSKAM. Duell, Sloan. \$7.50.

Life on the Mississippi River shown by three hundred photographs. Collectors of river books will value it.

Brensham Village. By JOHN MOORE. Simon & Schuster. \$2.75.

By the author of *The Fair Field*. A warm and tender story of an English village. Whimsical reminiscences of a boy who grew up there and loved the people and the countryside.

Five Plays. By E. P. CONKLE. French. \$3.00.

Five new plays by the author of *Prologue to Glory*. Included are *Paul and the Blue Ox* and *Johnny Appleseed*. The author delights in our American heritage.

Parnassus on Wheels and The Haunted Bookshop. By CHRISTOPHER MORLEY. Introduction by J. A. MARGOLIES. Doubleday. \$3.00.

A reprint of two stories, very popular with Morley readers, first printed in 1917.

On the Marble Cliffs. By ERNST JUENGER. Translated from the German by STUART HOOD. New Directions. \$2.50.

An allegory, published in Germany in 1939. A study of the nature of tyranny and the processes of a totalitarian regime. That it should have been accepted by the Germans and Russians is very strange. Poetic prose. Short.

The People's Song Book. Edited by WALDEMAR HILLE. Foreword by ALAN LOMAX. Preface by B. A. BOTKIN. Boni & Gaer. \$2.50.

One hundred songs with melody, lyrics, piano accompaniments, and guitar chord instructions. Lomax calls this collection "a folio of freedom folklore, a weapon against war and reaction, and a singing testament to the future."

Coming After: An Anthology of Poetry from the Low Countries. By ADRIAAN J. BAKHOUI. Rutgers. \$5.00.

A gleaning of 110 poems from the medieval period through the present. Introductory outline of the social history of the Dutch in relation to their political history, with notes preceding the work of each of the fifty-six poets represented.

"For wel I wot that folk have here-beforn
Of making ropen, and lad away the corn;
And I come after, gleyngye here and there, . . ."
—CHAUCER

The First Frontier. By R. V. COLEMAN. Scribner. \$3.75.

The saga of the settlement of America. A panorama of American settlement, from New Mexico to Maine, from Florida to the Great Lakes. Tragic, humorous, human; faults, mistakes, and greed are not minimized; always forceful and triumphant. A new look at history, more convincing than the overglorification of which we may have had enough. Maps and illustrations.

A Hog on Ice and Other Curious Sayings. By CHARLES EARLE FUNK. Harper. \$3.00.

The origin and development of the colorful phrases in daily use by most of us. In a very interesting Foreword Dr. Funk tells how his curiosity was aroused by the expression used as a title to this book and of the extensive research he has used in tracing its origin. This collection ranges over two thousand years of time. Clever black-and-white "spot" illustrations are by Tom Funk, nephew.

The Heathens: Primitive Man and His Religion. By WILLIAM HOWELLS. Doubleday. \$3.75.

Primitive man has always felt the need of "getting in with" the spirits—powers—or gods that rule the universe. Professor Howells cites examples from primitive groups. Their religious behavior is the expression of their religious impulses, either to win favor with ghostly or magical powers or to secure

happiness in an afterlife. This impulse may be governed by fear or reverence, but it always acquires ritual and formalism.

The Milwaukee Road: Its First Hundred Years. By AUGUST DERLETH. Creative Age. \$4.00.

Third volume of the "Railroads of America Series." How a railroad grew from a twenty-mile to a ten-thousand-mile "spider web spun across the face of America." There are famous names—Rockefeller, Armour, Flager, Hill, Morgan—stories, reminiscences, and experiences of railroad men, including the tale of the famous Fahy mail robbery, the Eugene V. Debs Pullman strike, and the great Idaho fire. End maps.

Birds of Prey of Northeastern America. By LEON AUGUSTUS HAUSMAN. Rutgers. \$3.75.

Illustrated in pen and ink by John B. Abbott. Attractive bird in flight in color on jacket and frontispiece. Mr. Hausman makes three general classifications: vultures, hawks, and owls. He emphasizes their value to mankind, particularly their destruction of field mice and their consumption of the unburied dead among animals. He also clears up some myths and misinformation. An interesting volume.

FOR THE TEACHER

Toward General Education. By EARL J. McGRATH, PAUL J. BLOMMERS, JOHN C. GERBER, WALTER R. GOETSCH, JAMES A. JACOBS, LESTER D. LONGMAN, PAUL R. OLSON, GOLDWIN SMITH, JAMES B. STROUD, and L. A. VAN DYKE. Macmillan. Pp. 224. \$3.00.

Ten members of the faculty of the State University of Iowa here present a program of general education for the college student which is the fruit of their combined thinking and discussion over a period of years. The student, and particularly the student as a future citizen, is their main concern, and matters of curriculum and other educative influences are related to the student rather than he to them. Stimulating and suggestive.

The Logic of the Sciences and the Humanities. By F. S. C. NORTHROP. Macmillan. Pp. 402. \$4.50.

An anthology of Northrop's essays on the application of logic in the diverse scientific methods of the several natural and social sciences and in the humanities. Two of these are of special interest to teachers of English. They are "The Functions and Future of Poetry" and "Educational Method for World Understanding."

The Nature of the Liberal Arts. By JOHN E. WISE. Bruce. Pp. 225. \$3.50.

The first volume in the new "Catholic Education Series." Father Wise firmly believes that the liberal arts are valuable preparation both for occupational life and for leisure. He therefore analyzes their nature to show why they are essential to the full de-

velopment of man and, for proof, analyzes and illustrates from the works of such famous exponents of their virtues as Plato, Aristotle, St. Augustine, St. Thomas Aquinas, and Cardinal Newman.

English Institute Essays, 1946. Columbia University Press. 1947. Pp. 222. \$2.50.

A selection of papers from the annual conference of the English Institute relating to the critical significance of biographical evidence and to various methods of literary scholarship. Valuable to persons interested in modern literary criticism.

The Year's Work in English Studies, Vol. XXV: 1944. Edited for the English Association by FREDERICK S. BOAS. Oxford University Press. Pp. 233. \$3.75.

This volume completes a quarter of a century of the uninterrupted publication of an annual survey of works published in the field of English studies. The contents include chapters which discuss works on literary history and criticism and on the English language, as well as on each of the main periods of English literary history.

Essays and Studies, Vol. XXXII: 1946. By Members of the English Association. Collected by BASIL WILLEY. Oxford University Press. Pp. 104. 7s.6d.

Six essays, of which perhaps the most important are "Responsibilities in the Teaching of English" by I. A. Richards and "A New Survey of English Dialects" by Egen Dieth.

The Epigram in the English Renaissance. By HOYT HOPEWELL HUDSON. Princeton University Press. Pp. 178. \$2.50.

A study of the epigram in each of its many forms with a special chapter on those of Sir Thomas More and another on the epigram in schools and colleges. This volume, which was not yet finished by Professor Hudson at the time of his sudden death, has been published as he left it, with the proofreading done by friends and colleagues.

The Theophrastan Character in England to 1642. By BENJAMIN BOYCE. With the Assistance of Notes by CHESTER NOYES GREENOUGH. Harvard University Press. Pp. 324. \$5.00.

A study of the character as a literary form, beginning with Theophrastus and ending with the types which had developed by the time of the civil wars.

A History of Hamlet Criticism, 1601-1821. By PAUL S. CONKLIN. King's Crown Press. Pp. 176. \$2.75.

This book will be found extremely interesting by all students of Shakespeare and of stage history, for it gives a comprehensive and fascinating picture of the various interpretations of Hamlet's character, set forth chronologically in an historical framework. Conklin's main purpose is to investigate the growth

of *Hamlet* criticism, which inevitably necessitates an account of certain dominant trends of thought during the two hundred and twenty years under survey, an examination of French and German criticism, and a detailed stage history of the play. The result is a treasury of dramatic information.

Shakespeare's Use of the Arts of Language. By SISTER MIRIAM JOSEPH, C.S.C. Columbia University Press. Pp. 423. \$3.75.

The author's purpose is to provide a handbook of Renaissance theory of composition and to show Shakespeare's use of this theory by ample illustration from his plays and poems. The volume is divided into three parts which deal, respectively, and in detail, with the general theory of composition and of reading in Shakespeare's England, Shakespeare's use of the theory, and the general theory of composition and reading as defined and illustrated by Tudor logicians and rhetoricians. Incidentally, the reader gets a good historical perspective for some of our contemporary problems in communication skills!

Elizabethan Poetry in the Eighteenth Century. By EARL R. WASSERMAN. University of Illinois Press. Pp. 291. \$1.50 (paper); \$2.50 (cloth).

This study is concerned primarily with eighteenth-century interest in the nondramatic poetry of the Elizabethans in relation to neoclassic tastes. It is preliminary to a second study which is to deal with the role of Elizabethan literature during the romantic period.

Homer in English Criticism: The Historical Approach in the Eighteenth Century. By DONALD M. FOERSTER. Yale University Press. Pp. 133. \$3.00.

An analysis of the changing conceptions of the art of Homer from the late seventeenth century to the criticism of Robert Wood, who forms a link between the English and German writers and those who use the historical approach.

Smollett's Reputation as a Novelist. By FRED W. BOEGE. Princeton University Press. Pp. 175. \$3.00.

A study in criticism, particularly as it relates to the works of Smollett who has a many-faceted reputation.

Matthew Arnold. By E. K. CHAMBERS. Oxford University Press. Pp. 144. \$3.50.

A study of Arnold's life and works by a distinguished scholar.

Radio Broadcasting and Television: An Annotated Bibliography. Edited by OSCAR ROSE. Wilson. Pp. 120. \$1.50.

An experienced broadcaster has arranged this guide to available radio literature under such helpful groups as "Program Techniques," "Program Content and the Public," "Systems and Legislation," etc. There is a special section on television.

Broadcasting Music. By ERNEST LA PRADE. Rinehart. Pp. 236. \$2.50.

Describes the entire process of broadcasting music from the planning of programs to their production in the studio.

Play Production for Little Theaters, Schools and Colleges. By MILTON SMITH. Illustrated by WILLIAM STEINEL. Appleton-Century. Pp. 482. \$4.50.

A discussion of all the different elements of theater practice which must be unified if a good production is to be achieved. Divided into four main sections: "The Theater and the Script"; "Directing and Acting"; "Stagecraft and Design"; "Organization and Management."

Bread upon Waters: A Memoir of Sarah A. Putnam. Compiled by ALUMNI and TEACHERS OF PARK SCHOOL, Baltimore, Md. Pp. 206.

A little volume which in many ways should be more useful to young teachers than a book on pedagogy. Miss Putnam, it appears, was a teacher of the art of living through English. The first half of the book contains things she wrote—letters, comments on themes, reports—all of which show her desire that every child have kinship with our language and literature; the second contains the work of her pupils and shows both her methods and their results.

FOR THE STUDENT

Working Up a Part: A Manual for the Beginning Actor. By H. D. ALBRIGHT. Houghton. Pp. 224. \$2.50.

A handbook for use in classes in acting. Shows how to work up a part from analysis of the role, through rehearsal to performance. Comprehensive and useful exercises at end of each chapter.

Radio News Writing and Editing. By CARL WARREN. Harpers. Pp. 439. \$4.00.

A manual which presents the technique of handling radio news, prepared by a veteran broadcast editor and college teacher.

A History of Modern Drama. Edited by BARRETT H. CLARK and GEORGE FREEDLEY. Appleton-Century. Pp. 832. \$5.00.

Outlines on a broad basis the origin and development of modern drama, taking Ibsen as a starter and covering all countries and language groups which have been influenced by the history and traditions of European civilization. More than twenty persons specializing in various fields of dramatic knowledge have contributed to the volume.

Newspaper Designing. By JOHN E. ALLEN. Harper. Pp. 478. \$6.00.

An authoritative reference book for every newspaperman, from journalism student to veteran reporter. The first part describes the historic background and past development of newspapers and the fundamentals of sound newspaper design; the second interprets recent trends and achievements of news presentation. Illustrated with more than two hundred and fifty examples of type faces, heads, layouts, and designs.

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